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Technic, Studies and Compositions Required for the Examination:—

SCALES	All major and minor (melodic and harmonic) scales. The Chromatic Scale starting on any note. Hands together, similar motion. Legato in quarter, eighth, triplet eighth and sixteenth notes. Staccato (hand or wrist touch) in quarter and eighth notes. Scales in quarter and eighth notes, compass two octaves. Scales in triplet eighth notes, in three octaves. Scales in sixteenth notes, compass four octaves. The Scales of C, G, D, A and E major hands together in contrary motion, starting on the unison or octave, legato only, in quarter and eighth notes, compass two octaves. M. M. ♩=88
CHORDS	All major and minor Common Chords in three and four note forms, with their inversions, also the Dominant and Diminished Seventh Chords with their inversions, compass two octaves. Solid Chords to be played with sustained touch in half notes; Broken Chords —three note form—in quarter and triplet eighth notes; four note form—in quarter, eighth and sixteenth notes. M. M. ♩=88
ARPEGGIOS	Arpeggios of all major and minor Common Chords with their inversions, also the Dominant and Diminished Seventh Chords, fundamental position only. Hands together, in quarter, eighth and triplet eighth notes, two, three and four octaves according to rhythm. M. M. ♩=92
OCTAVES	All major and harmonic minor scales, hands together, solid and broken; staccato in quarter and eighth notes, legato in quarter notes only. M. M. ♩=104
EAR TEST	Sing or hum (unaccompanied) a major scale, a melodic and harmonic minor scale, and any perfect, major or minor interval within the octave.
SIGHT PLAYING	Play a Composition of Preparatory Grade at sight.
STUDIES	Three, of varying style and technic.
COMPOSITIONS	Five, of varying style and technic.

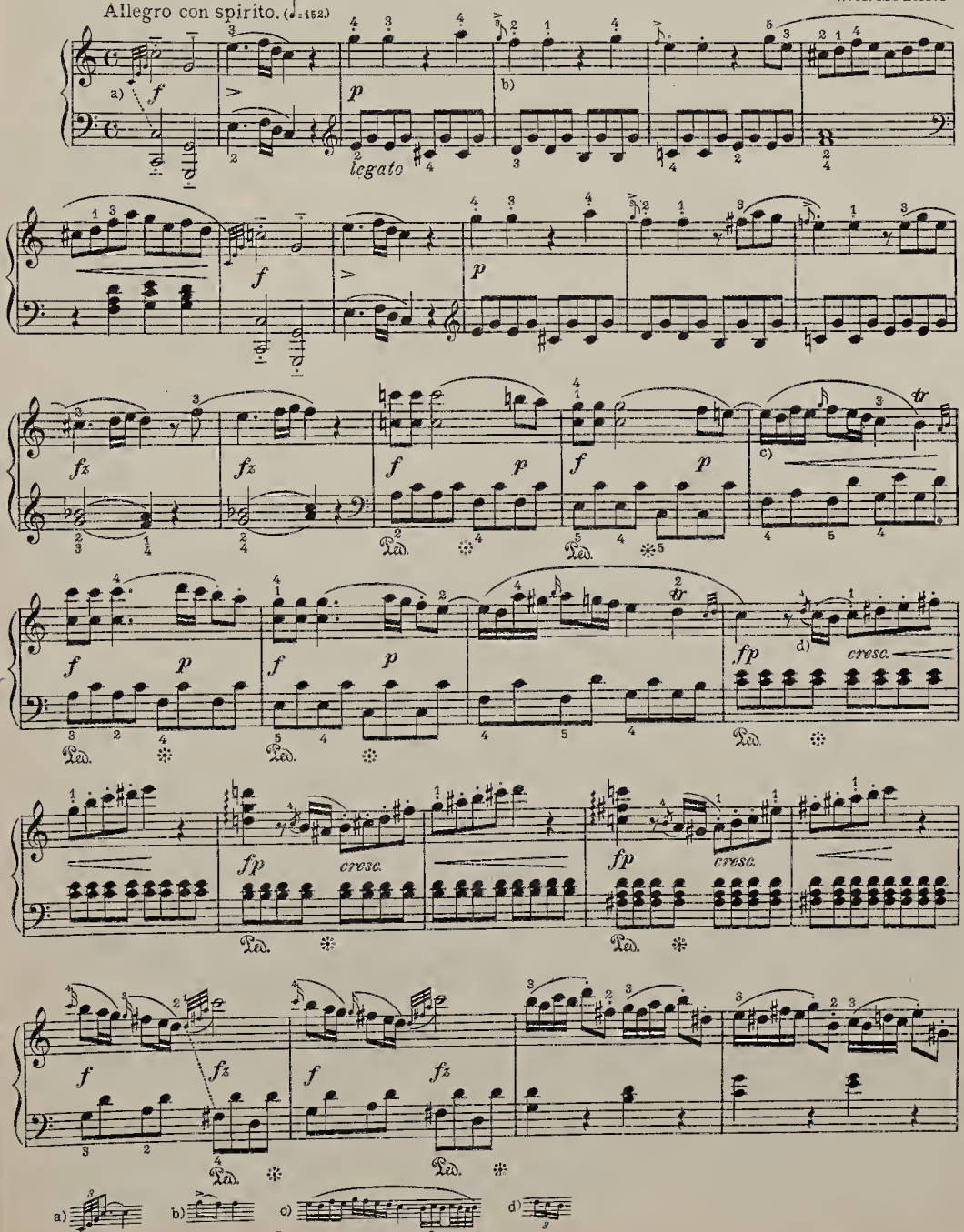
The Academy and College Syllabus gives a list of Examination Compositions in addition to those published in this Volume. The Syllabus and all information pertaining to Local Examinations may be obtained on application to the Registrar, 12-14 Spadina Road, Toronto.

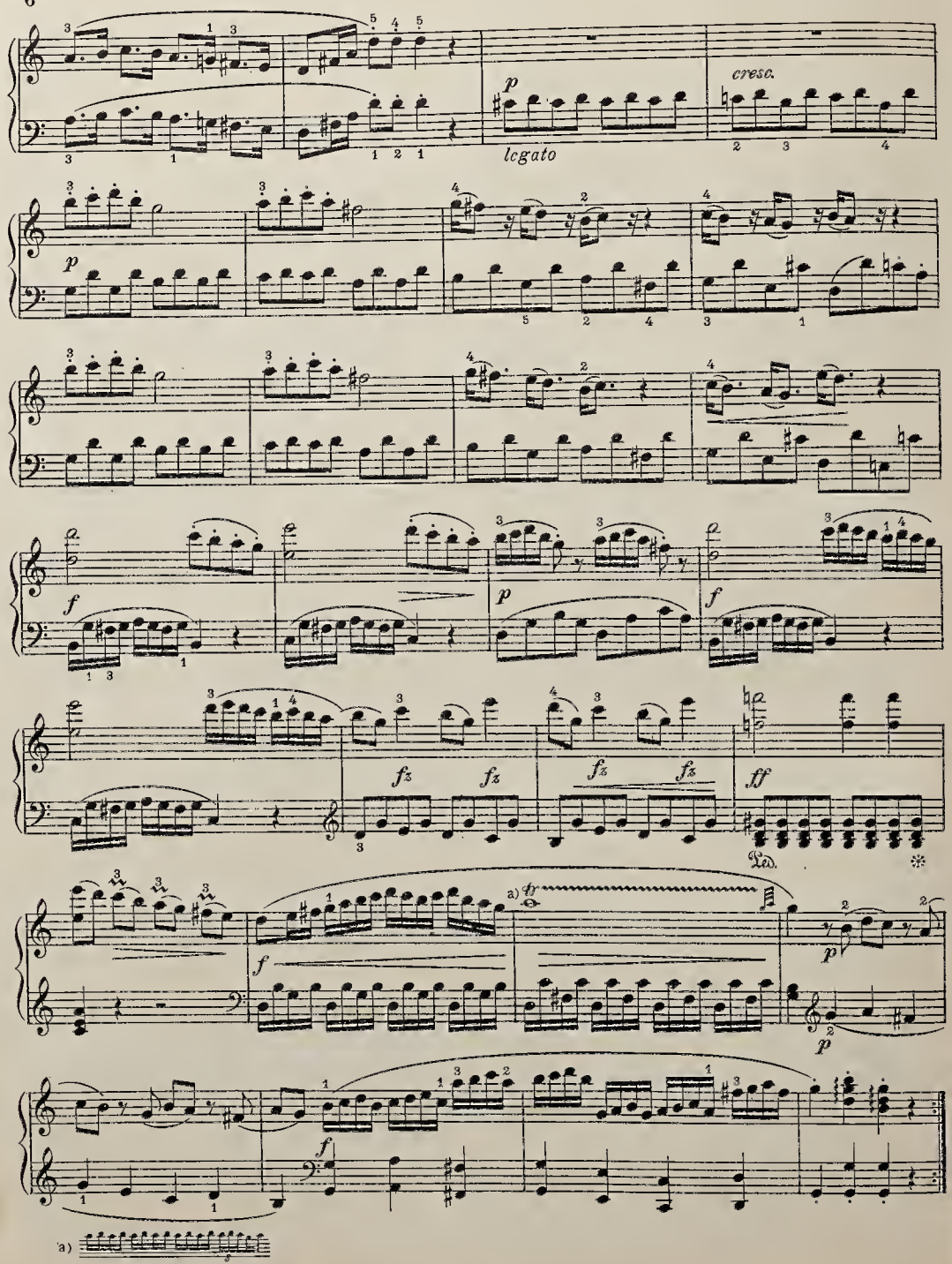
Sonata.

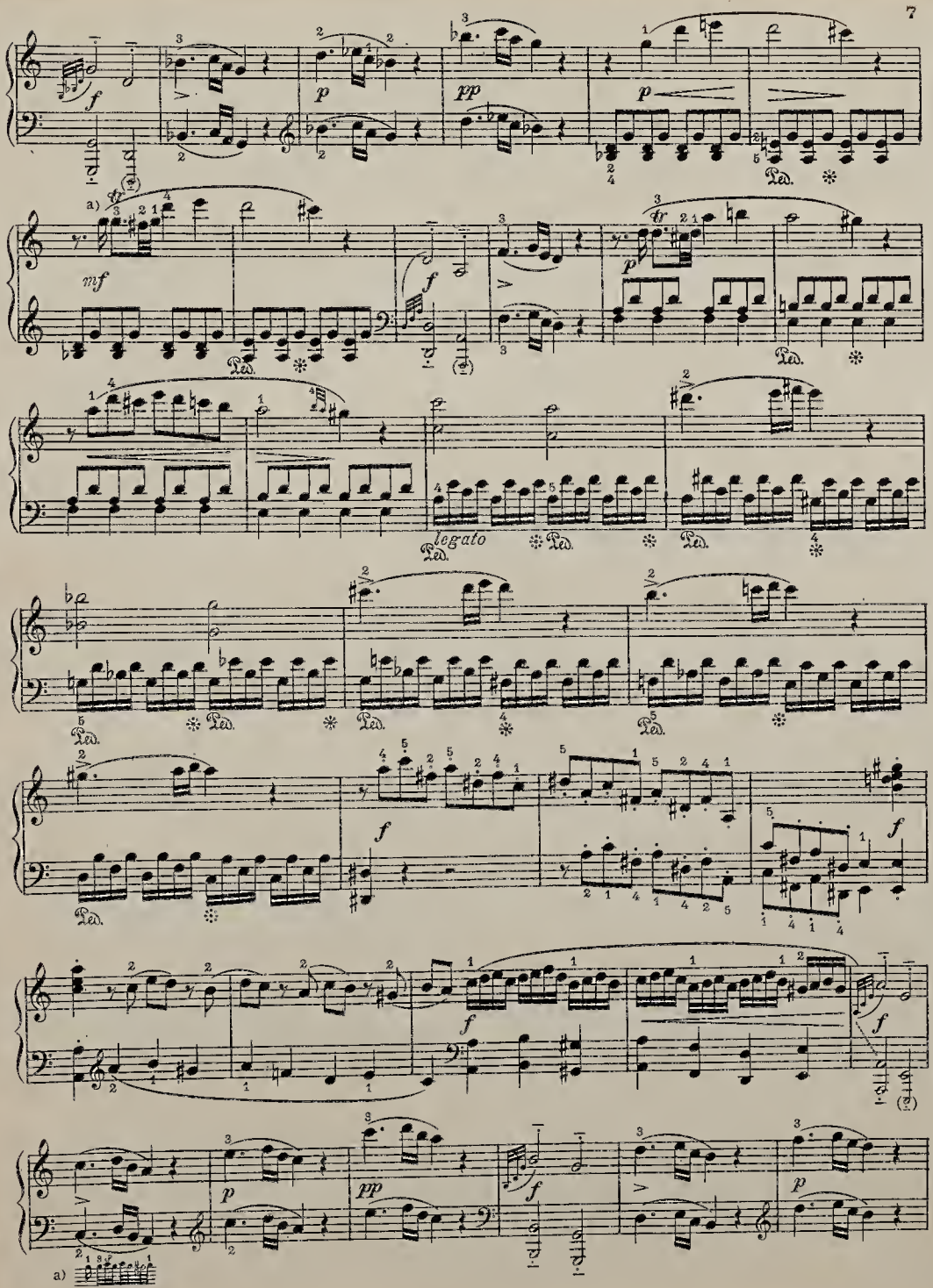
(Composed 1778)

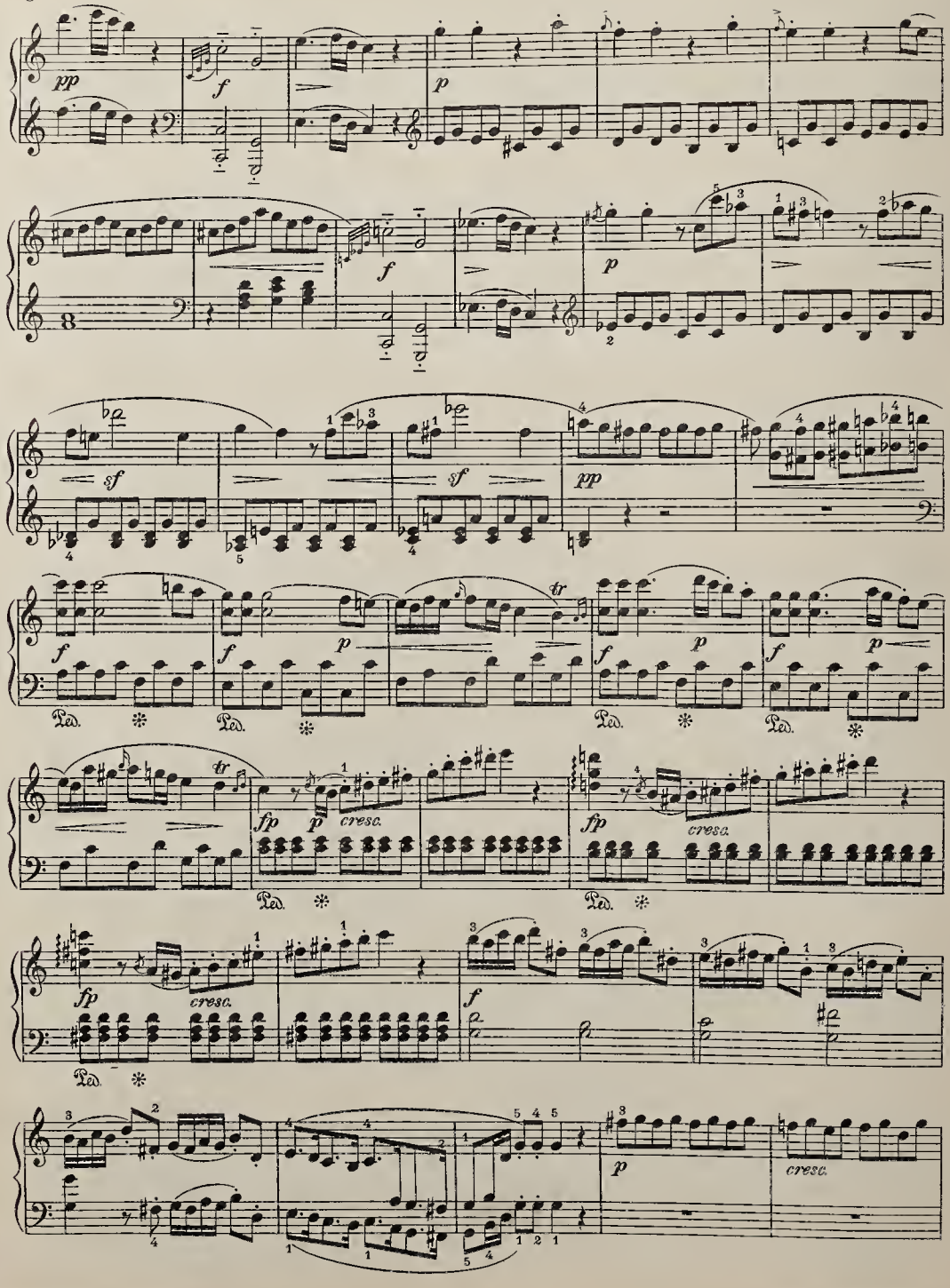
W. A. MOZART

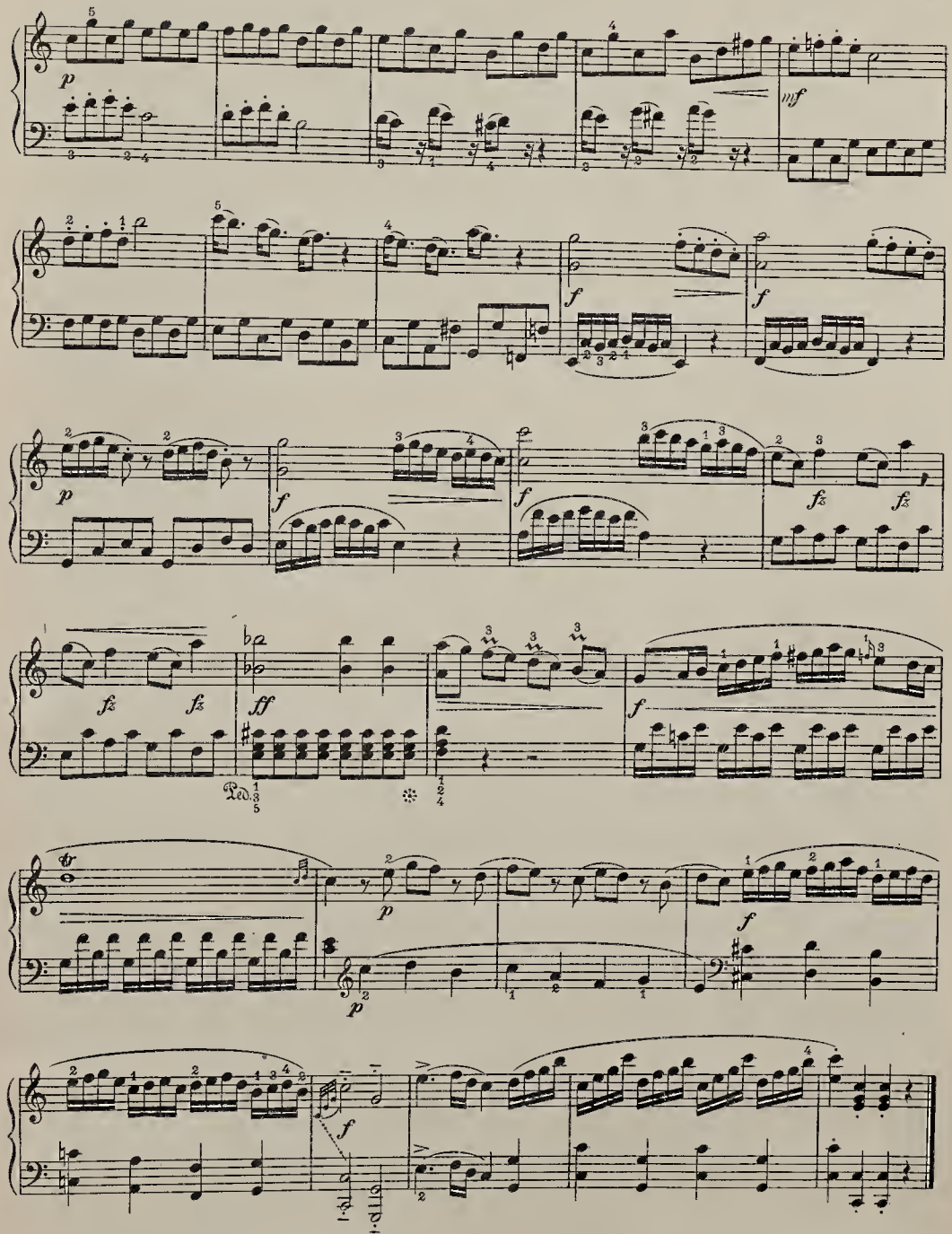
Allegro con spirito. (♩=152)




p
legato
cresc.
p
f
p
f
fz
fz
fz
fz
ff
Ped.
a)
tr
f
p
p
f
a)


a)
mf
legato
Ped.
a)


pp
f
p
sf
tr
fp
cresc.
Ped.

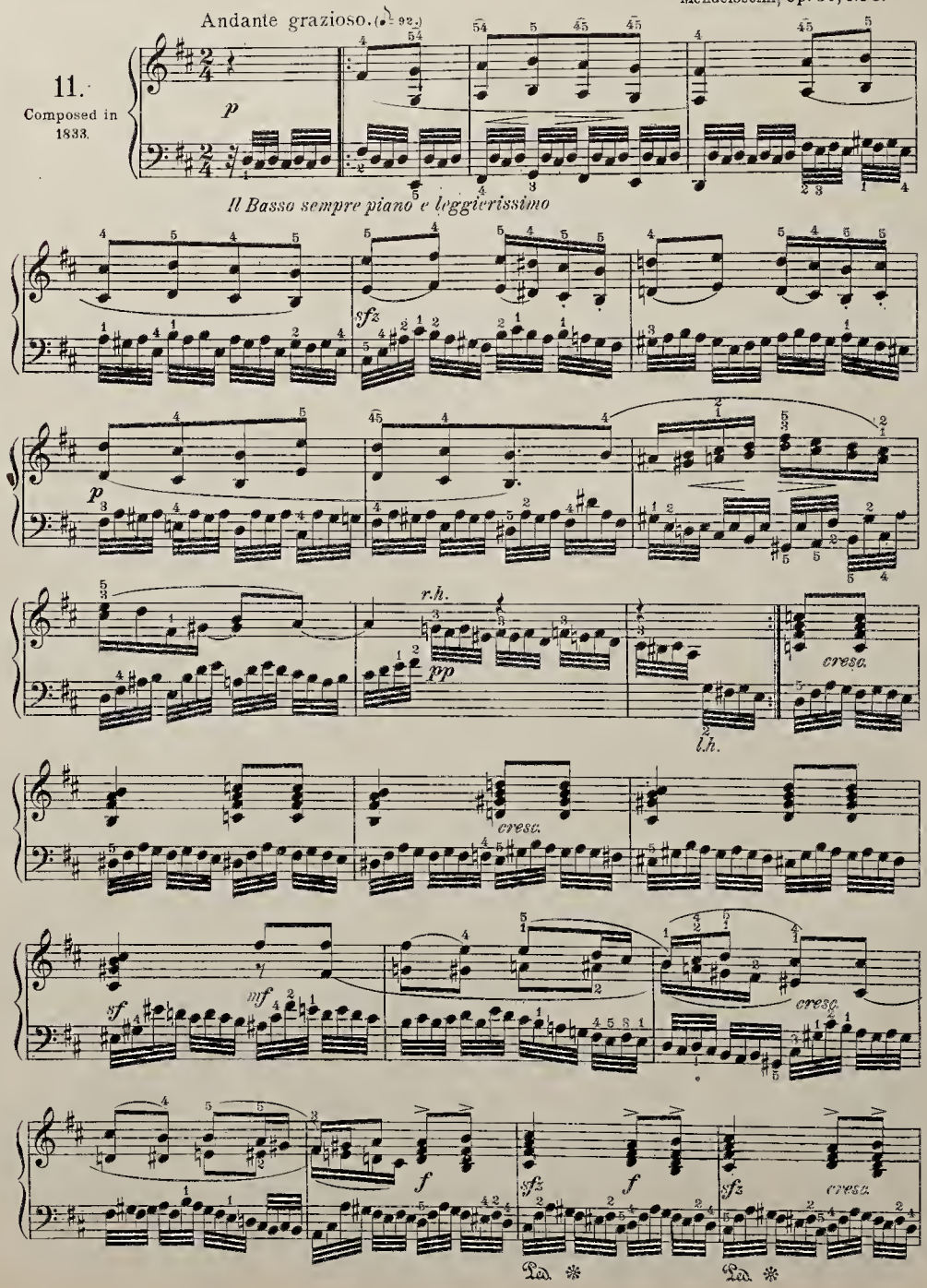

p
mf
f
f
p
f
f
fz
fz
fz
fz
ff
Ped.
f
p
p
f
f

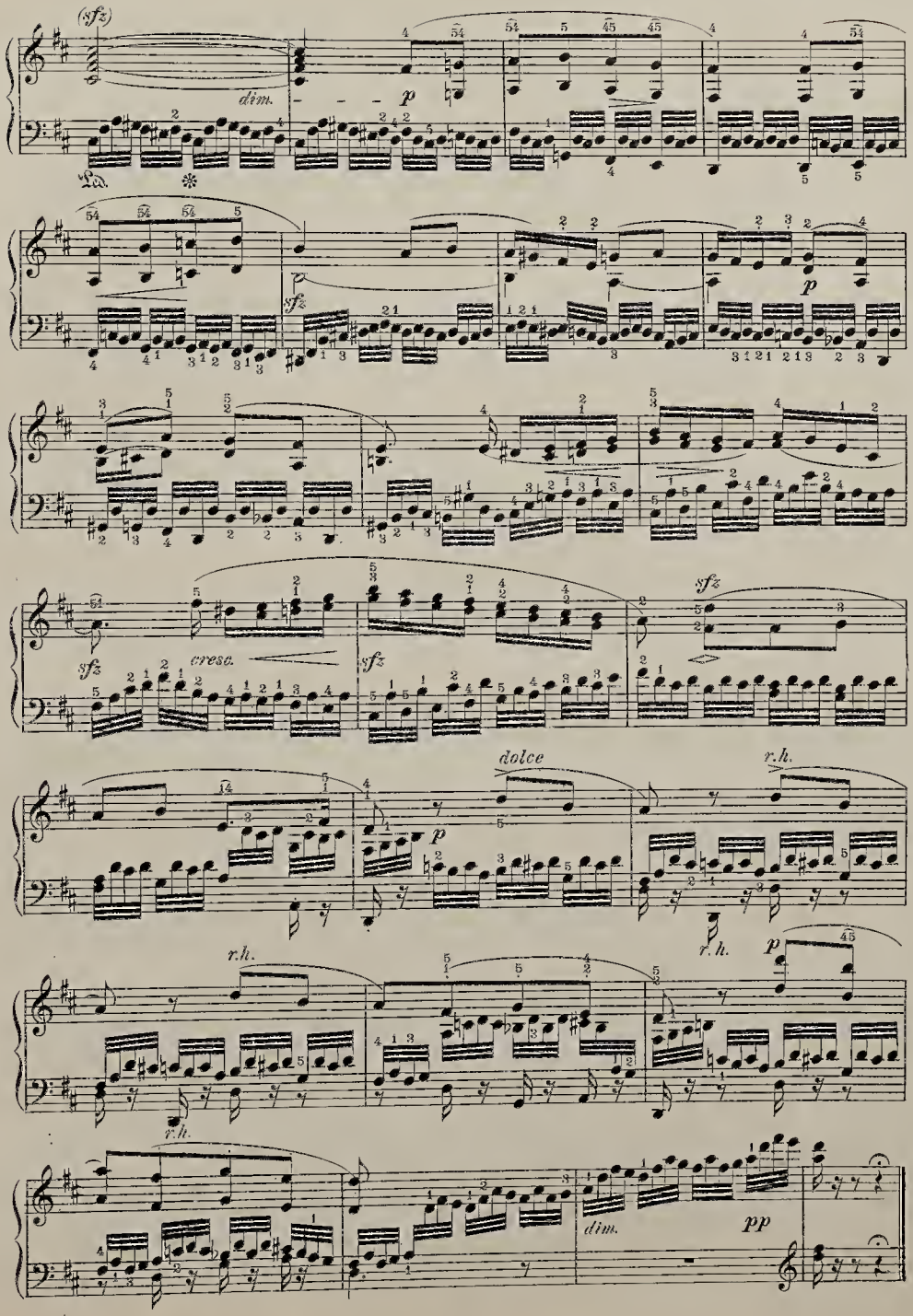
SONG WITHOUT WORDS

The Brook.

Mendelssohn, Op. 30, № 5.

11.
Composed in 1833.



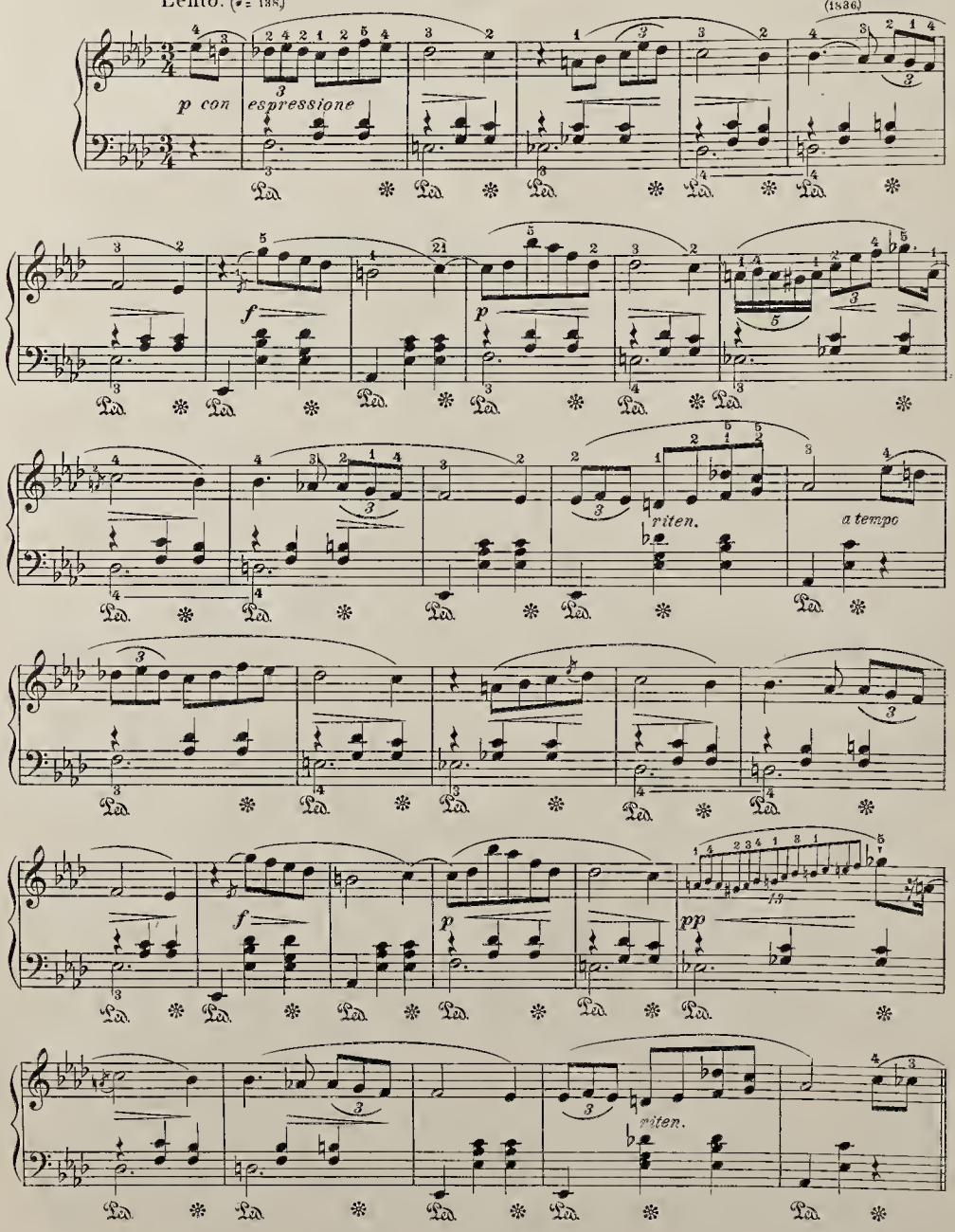

(sfz)
dim.
p
Ped.
sfz
p
sfz
cresc.
sfz
sfz
dolce
p
r.h.
r.h.
r.h.
p
r.h.
dim.
pp

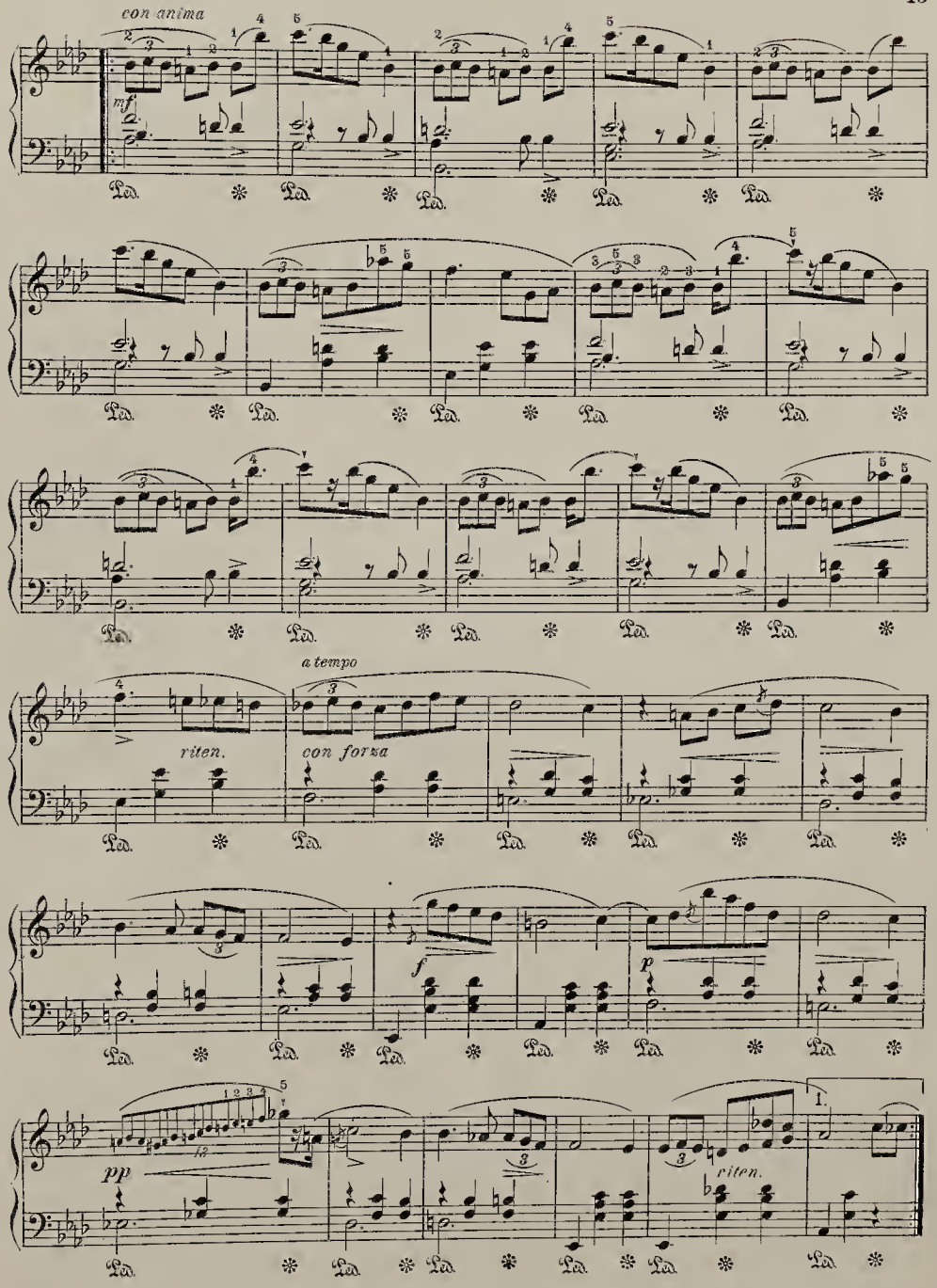
Valse.

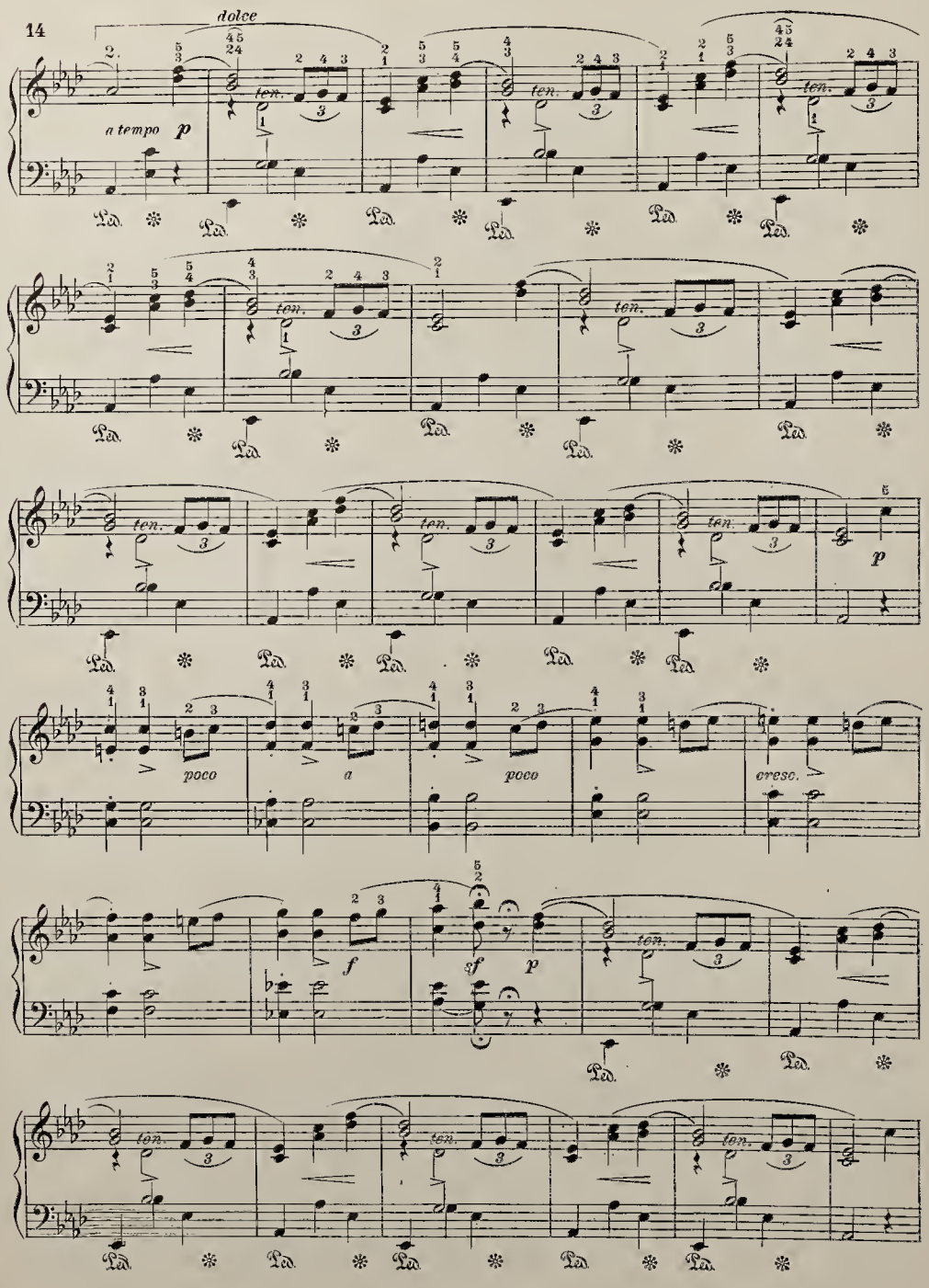
(Posthumous.)

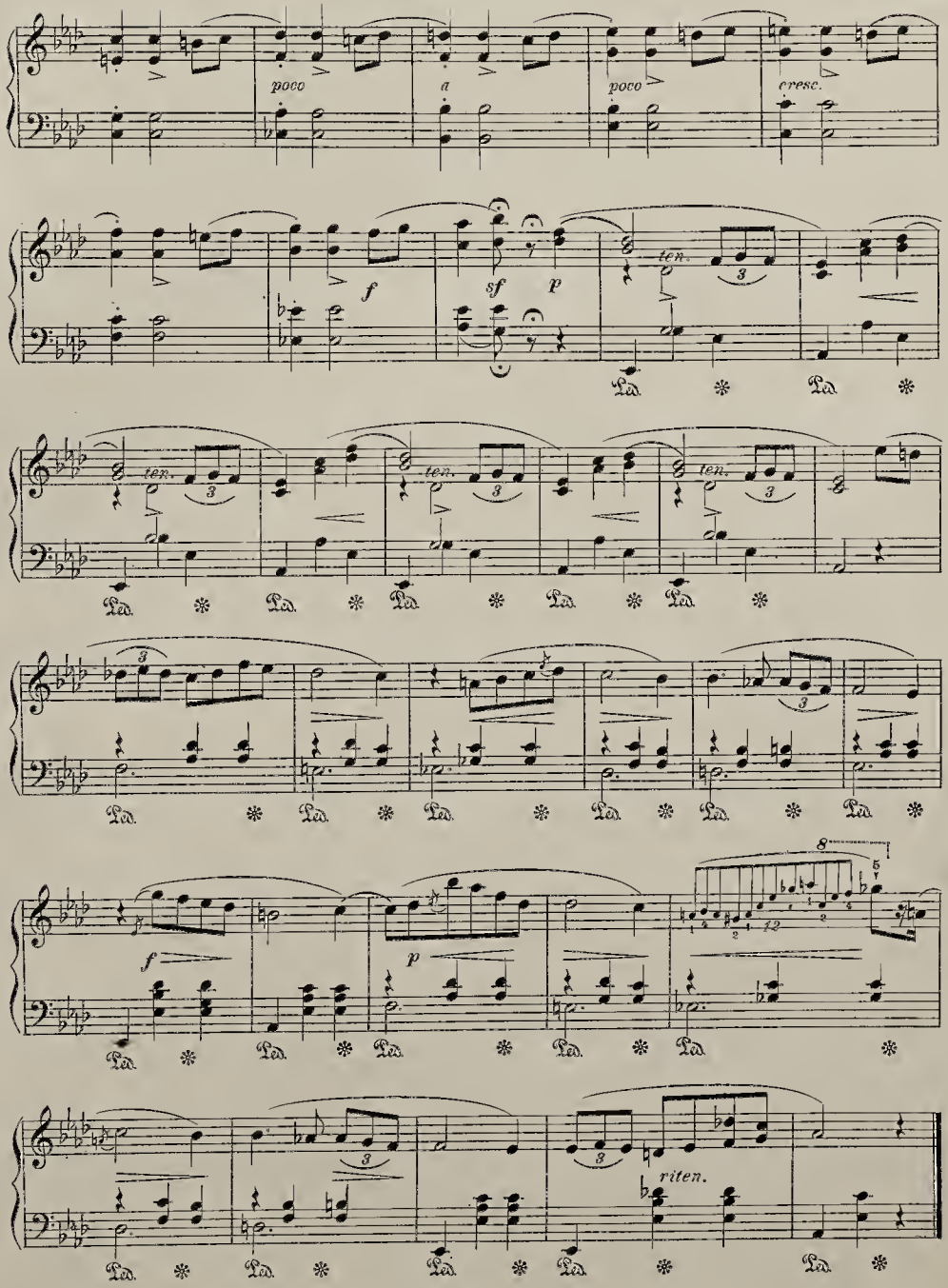
Fr. CHOPIN, Op. 69, Nº 1.
(1836)

Lento. (♩= 138)




con anima
mf
a tempo
riten.
con forza
f
p
pp
riten.
1.

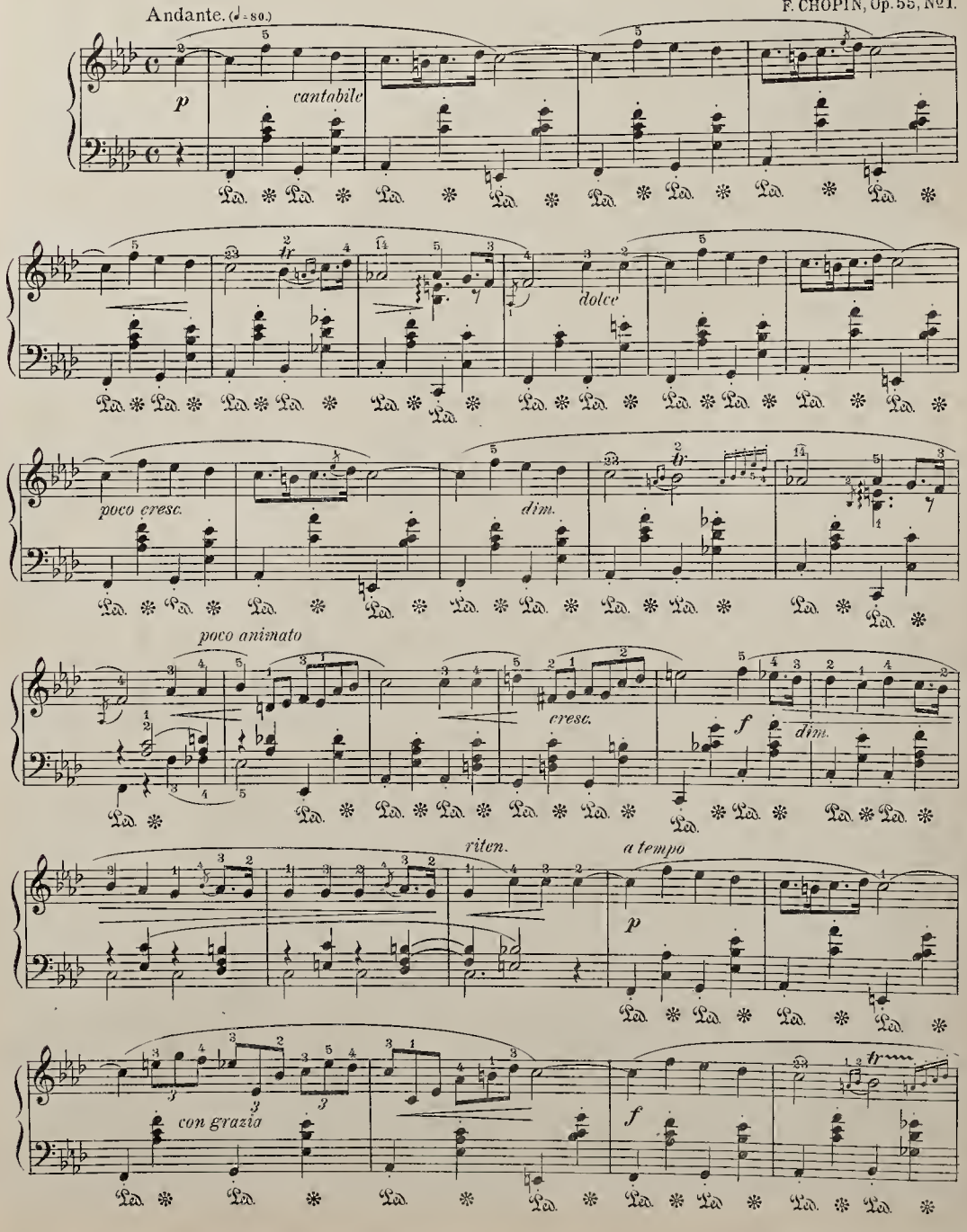

dolce
a tempo
p
ten.
poco
a
poco
cresc.
f
sf
p

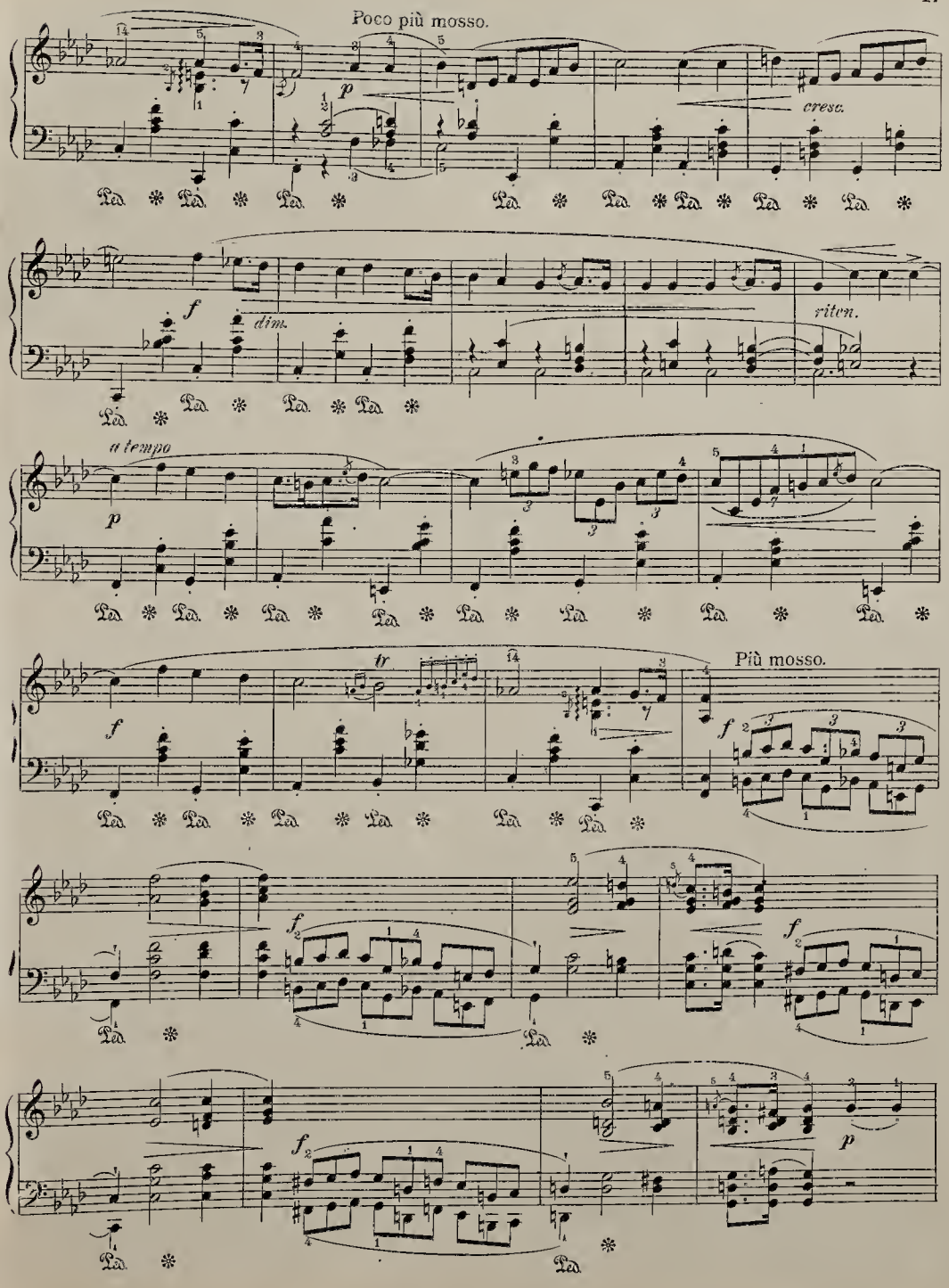

poco
a
poco
cresc.
f
sf
p
ten.
Ped.
riten.

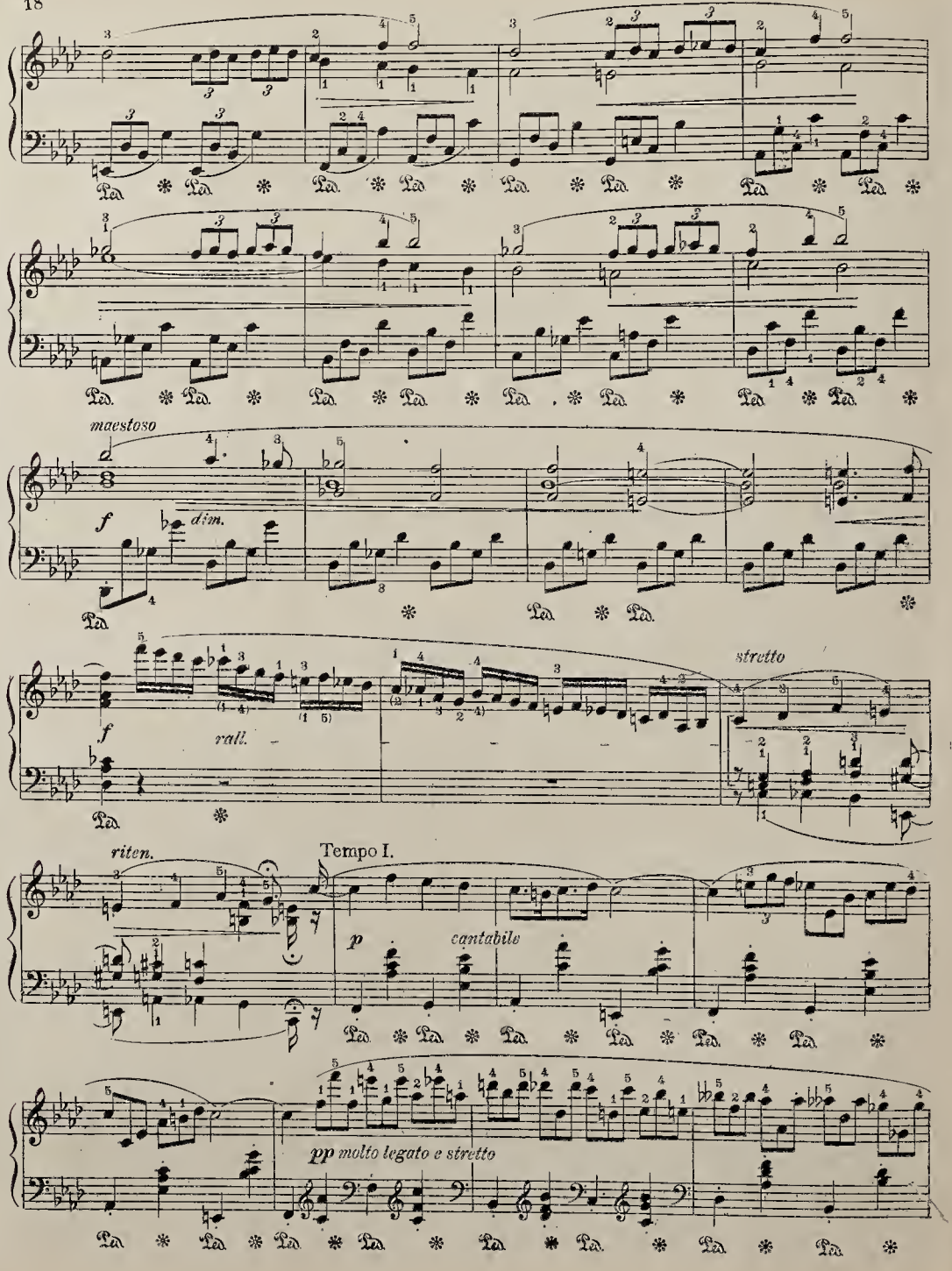
A Mademoiselle J. W. Stirling.

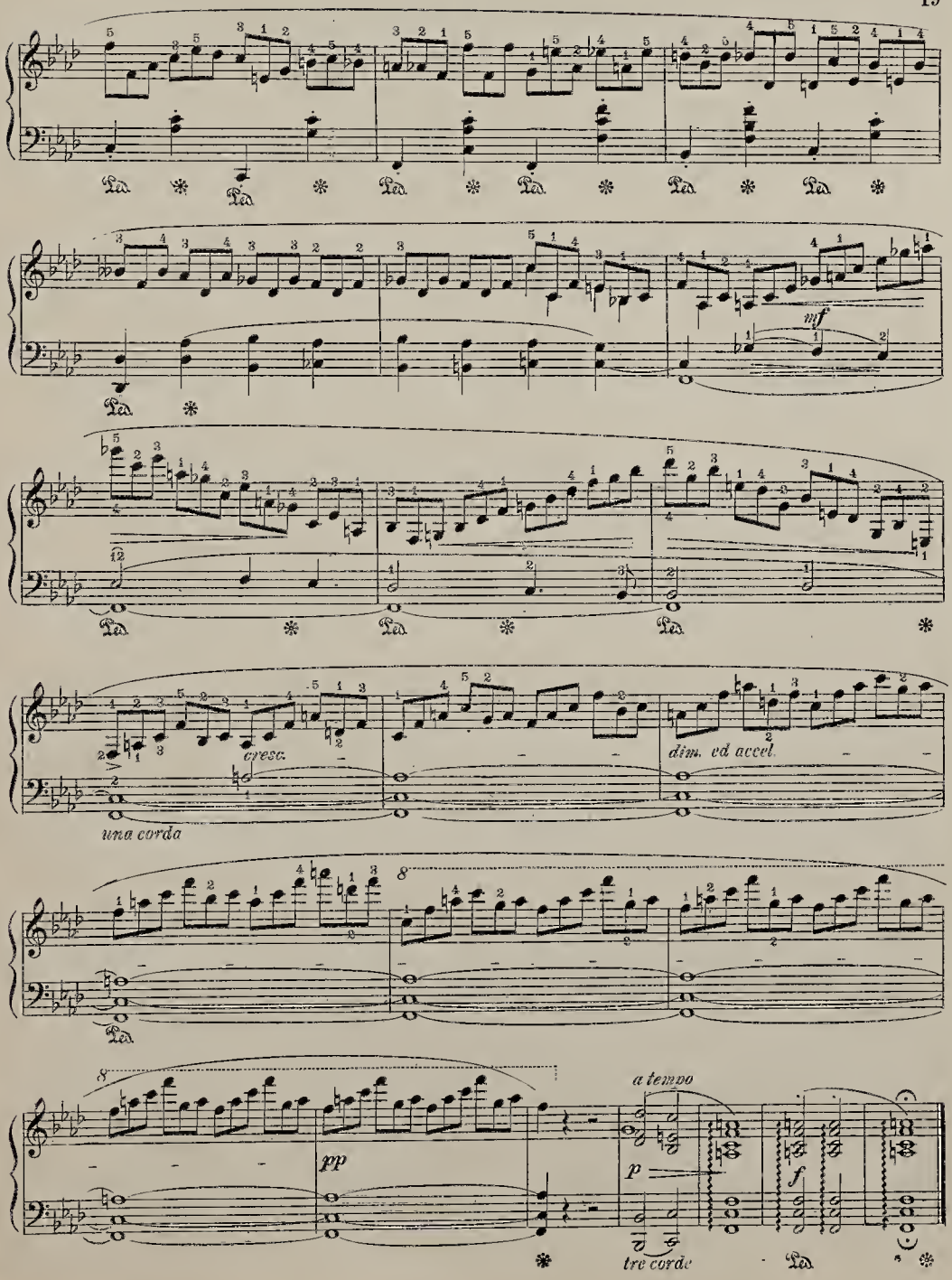
NOCTURNE.

F. CHOPIN, Op. 55, №1.




Poco più mosso.
p
cresc.
f
dim.
riten.
a tempo
p
tr
Più mosso.
f
f
f
p

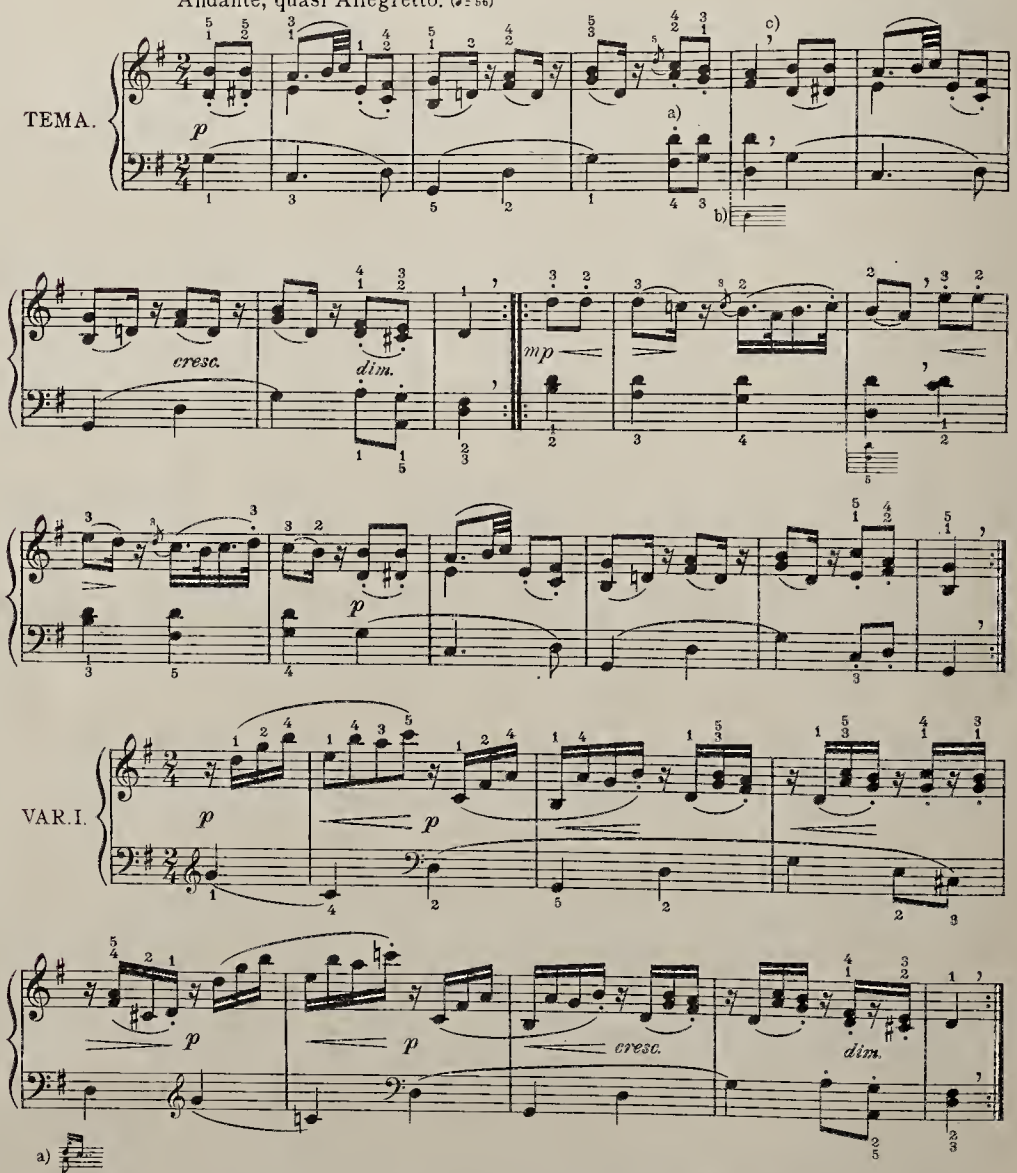

maestoso
f
dim.
f
rall.
stretto
riten.
Tempo I.
p
cantabile
pp molto legato e stretto


Ped.
mf
una corda
cresc.
dim. ed accel.
a tempo
pp
p
f
tre corde

Six easy Variations
on an
Original Theme.

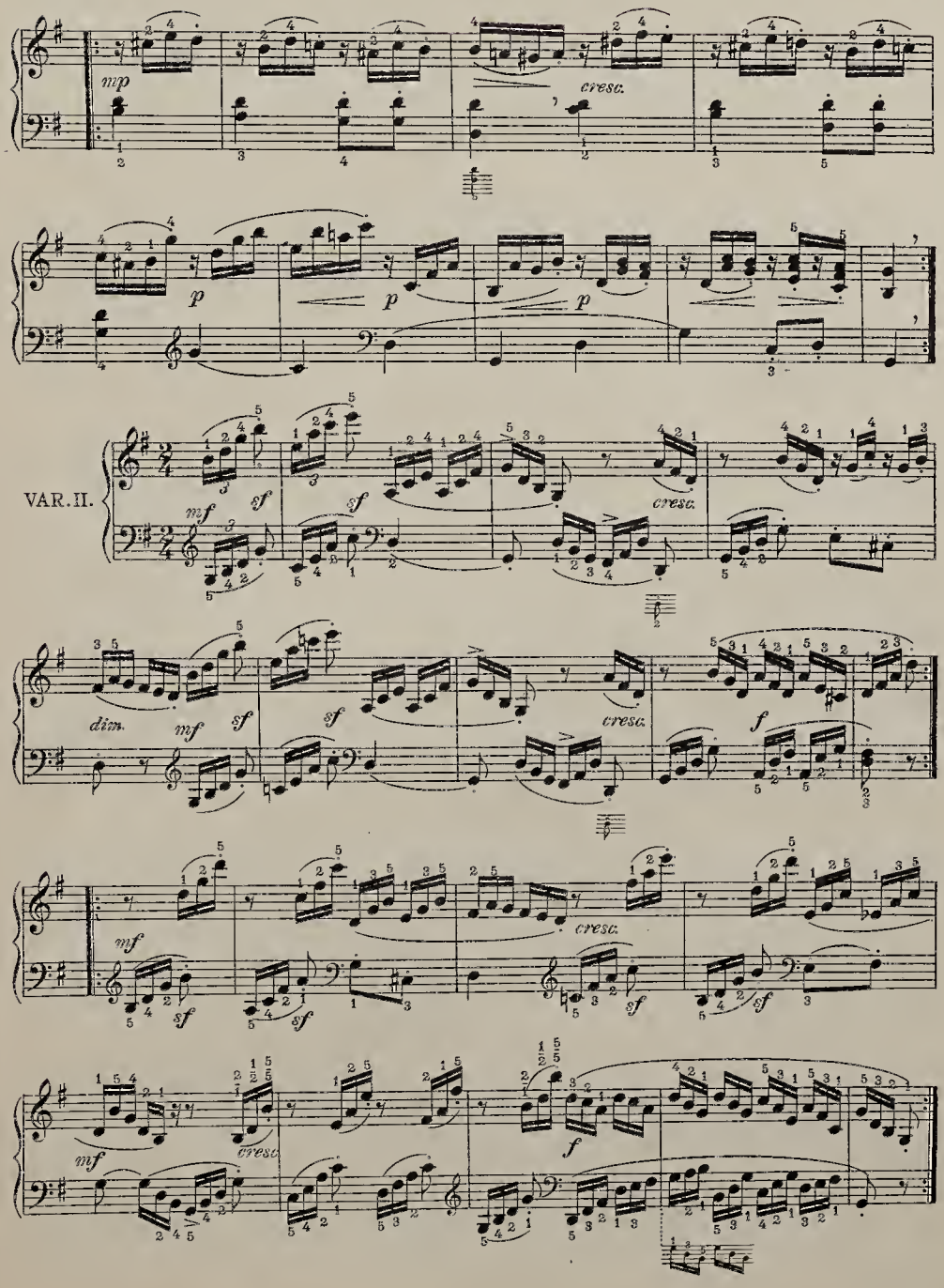
L. van BEETHOVEN.

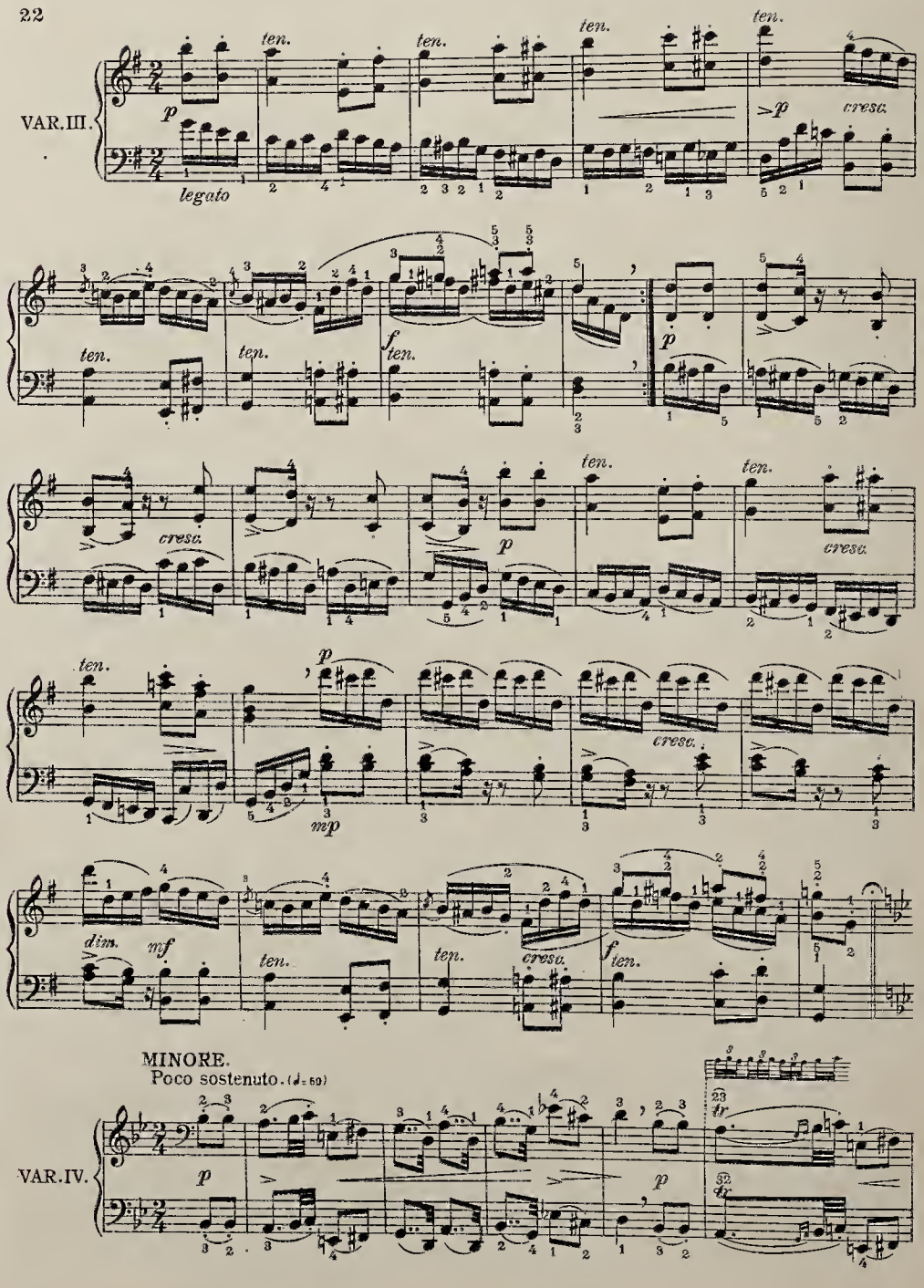
Andante, quasi Allegretto. (♩= 56)

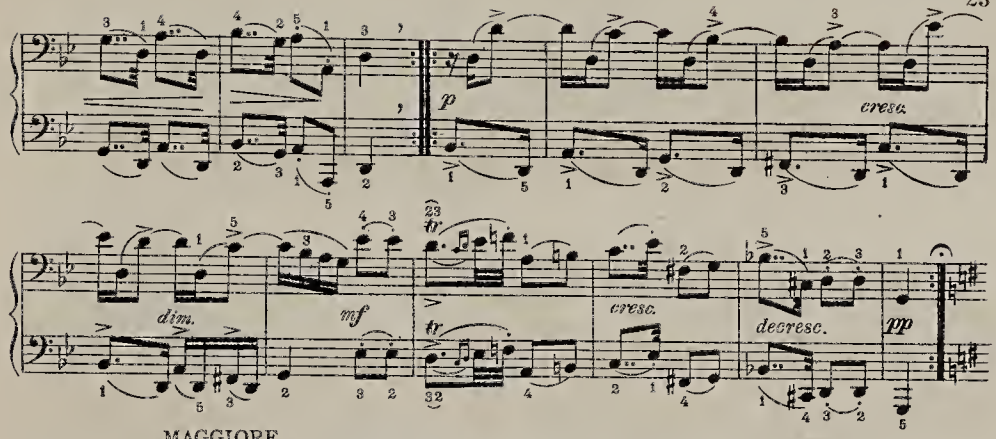


b) The alternatives indicated aim at making these variations playable by small hands which cannot stretch an octave.

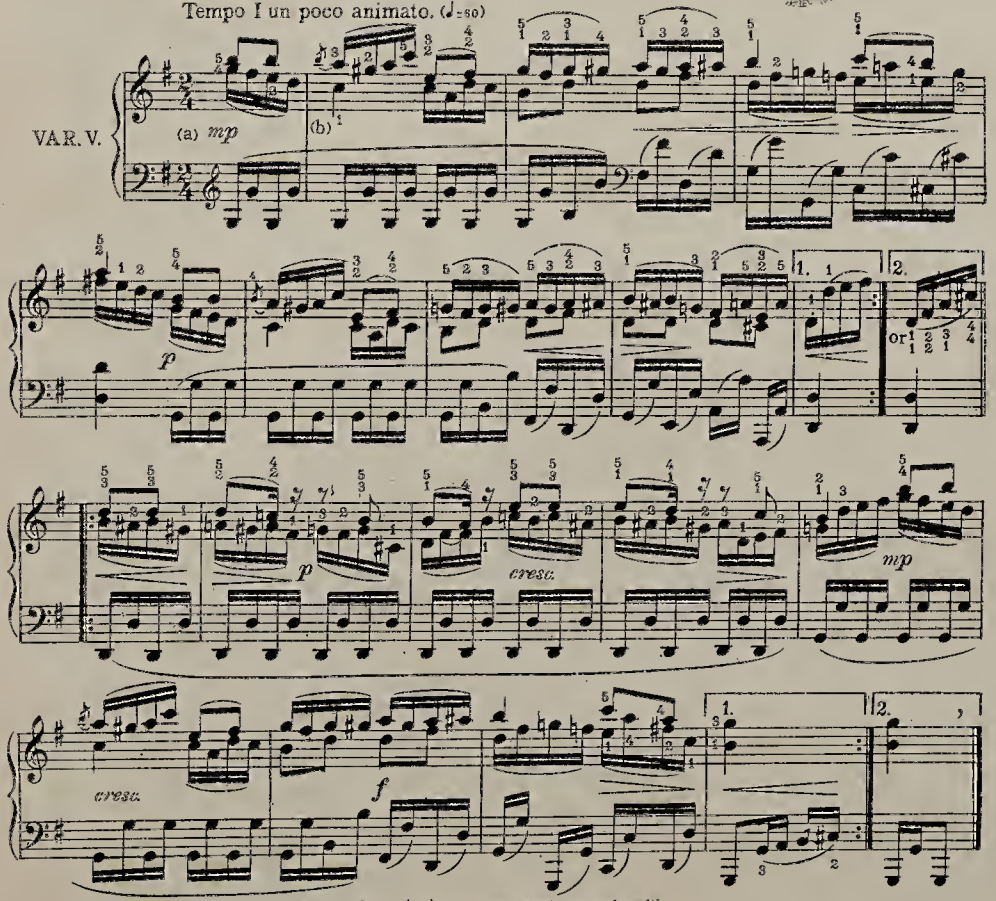
c) By such a comma we indicate that a rhythmical section must be indicated, and that afterwards a fresh attack must be made.


mp
cresc.
p
p
p
VAR. II.
mf
sf
sf
cresc.
dim.
mf
sf
sf
cresc.
f
mf
sf
sf
cresc.
sf
mf
cresc.
f

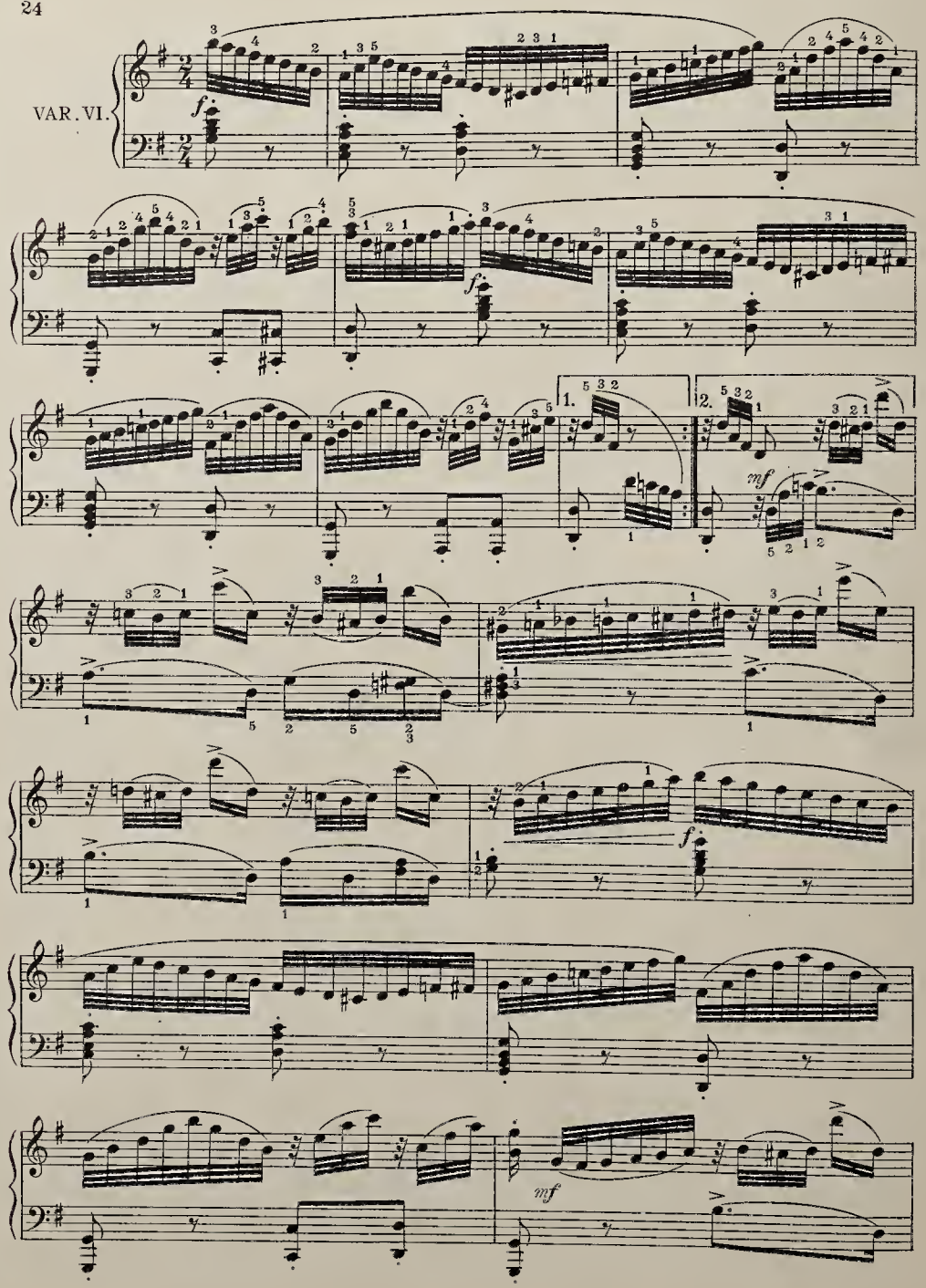

VAR.III.
ten.
p
legato
cresc.
f
dim.
mf
MINORE.
Poco sostenuto.
VAR.IV.
tr

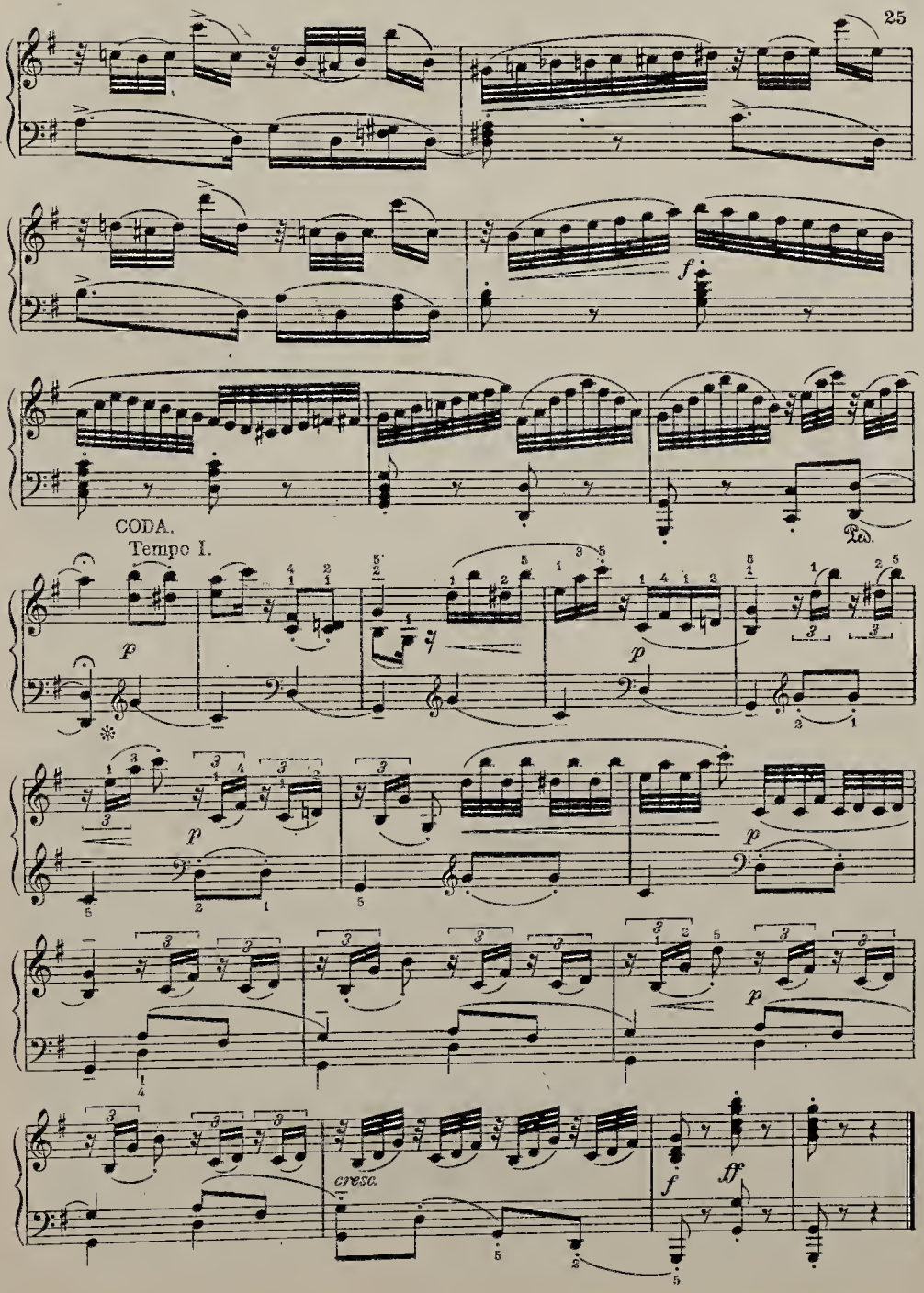


MAGGIORE.
Tempo I un poco animato. (♩=80)



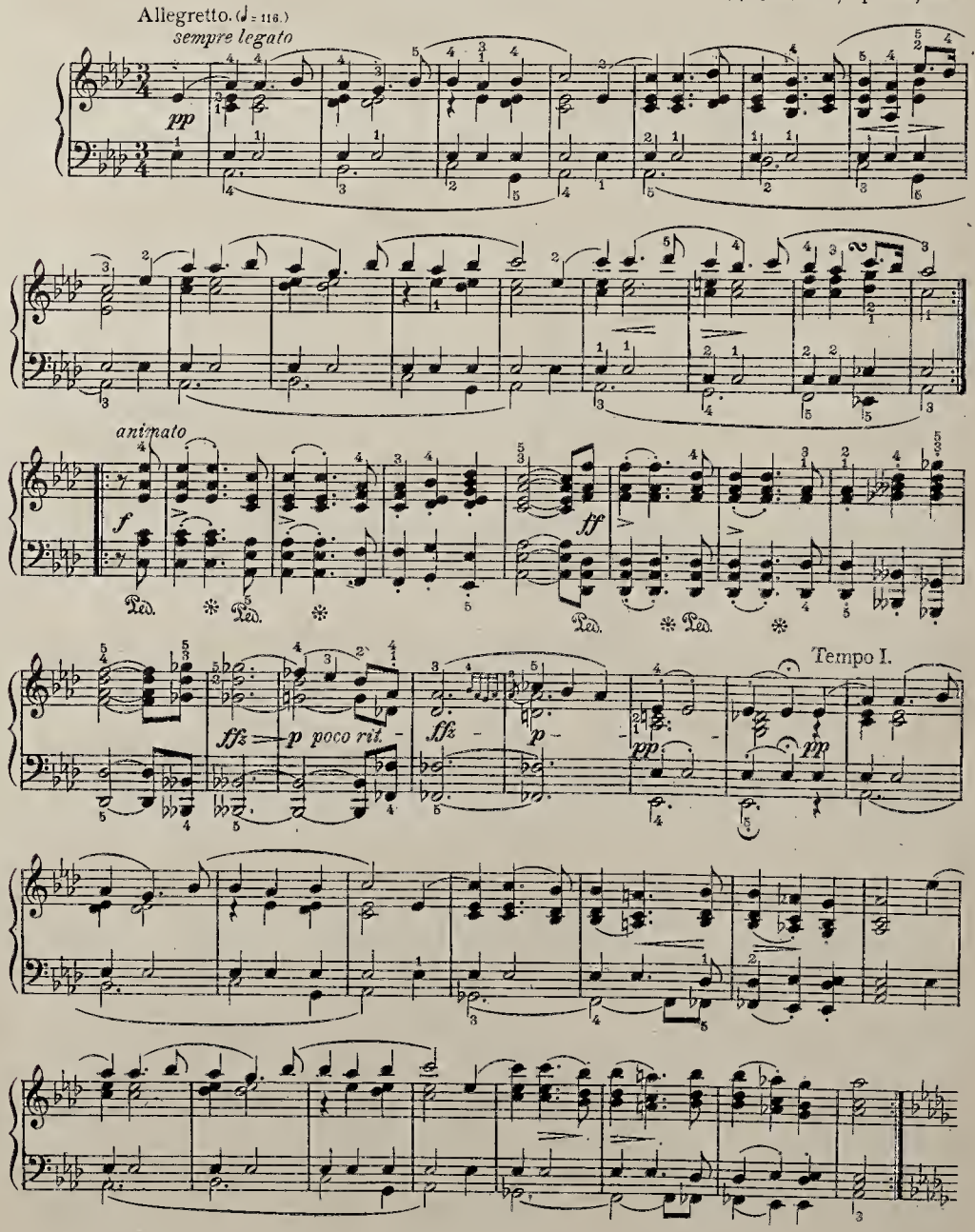
(a) Emphasize the "melody bearing" part | (b) strike b simultaneously with c

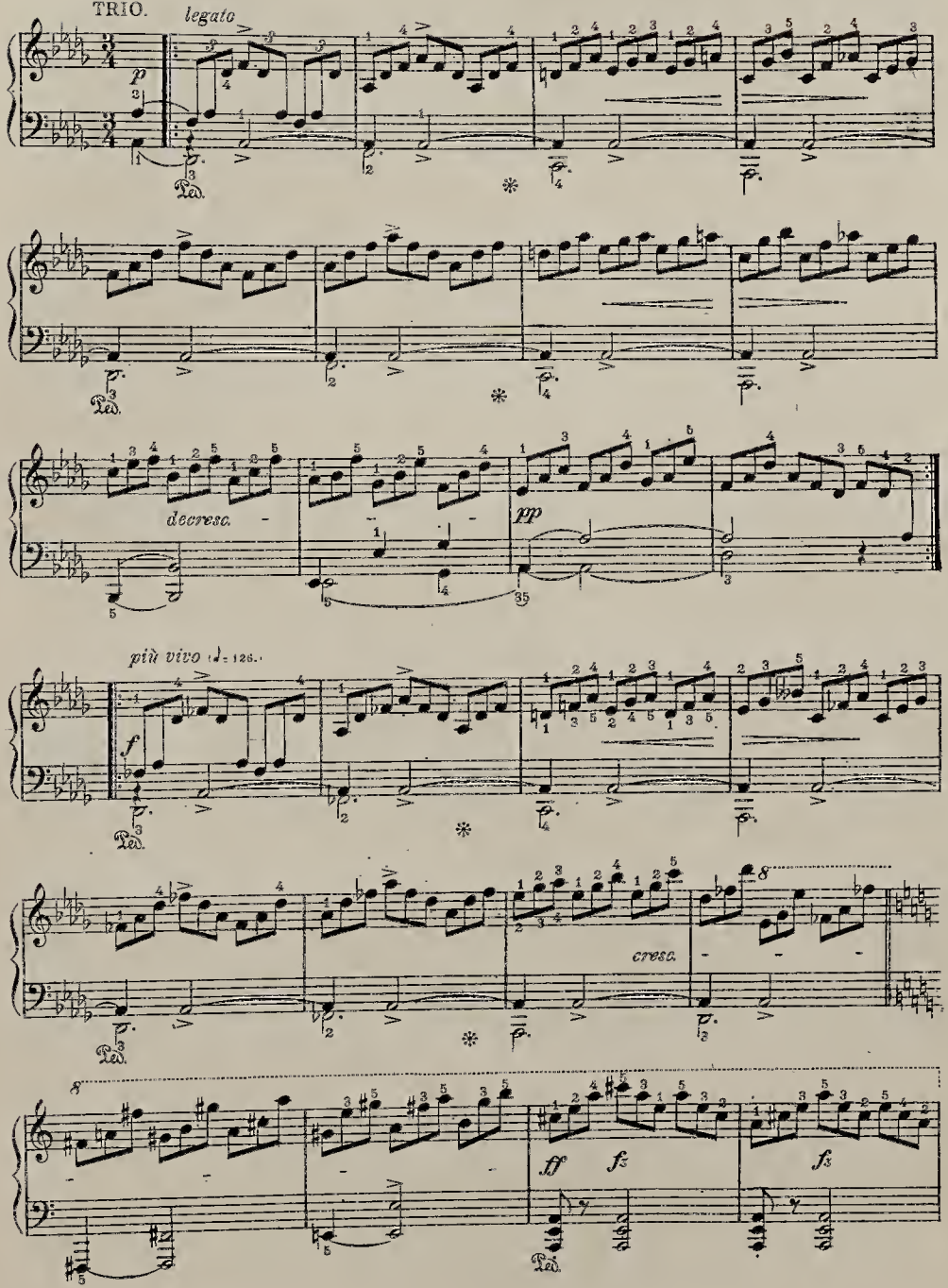

VAR. VI.
f
f
1.
2.
mf
f
mf

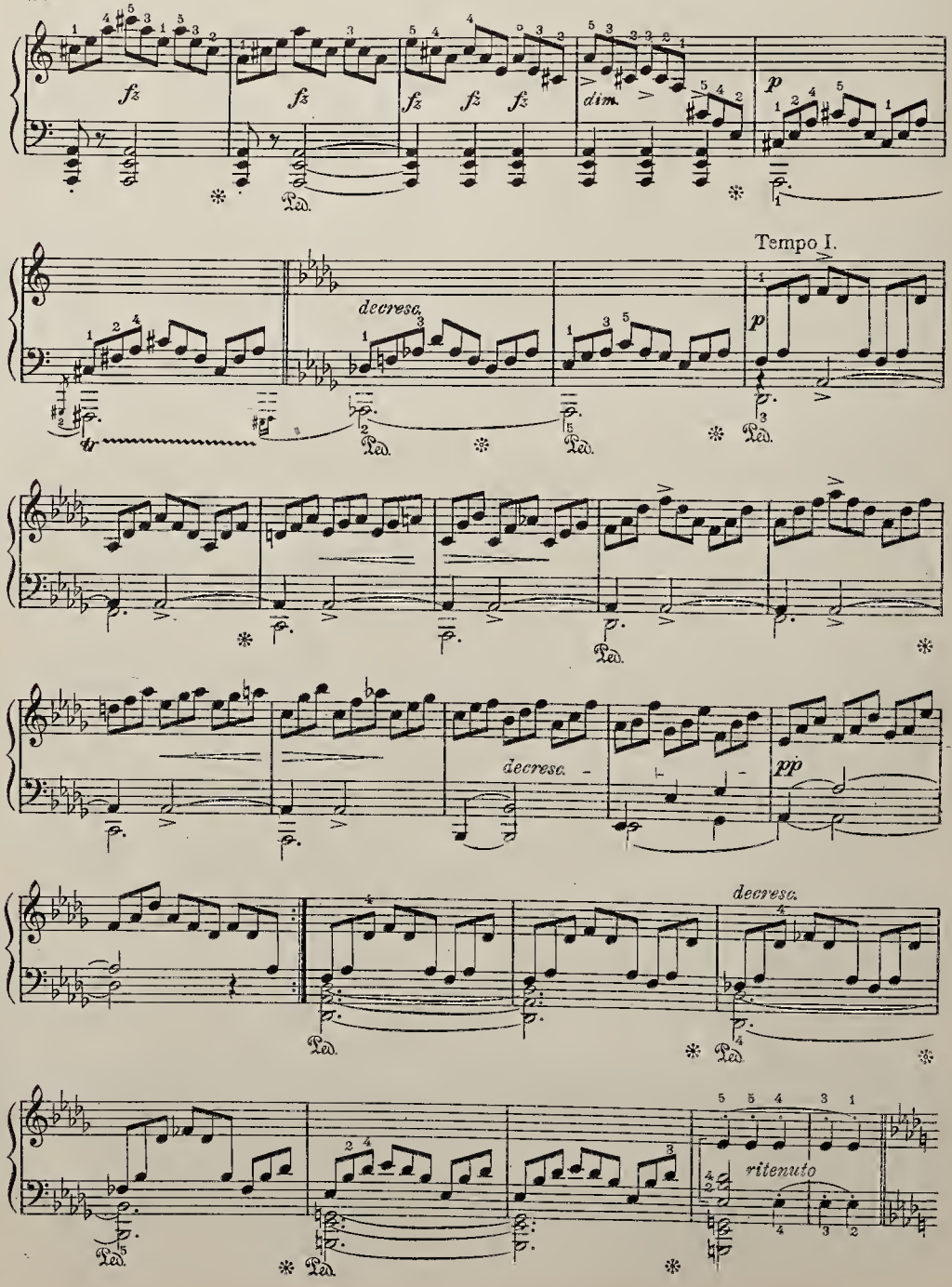

f
CODA.
Tempo I.
p
p
p
p
cresc.
f
ff

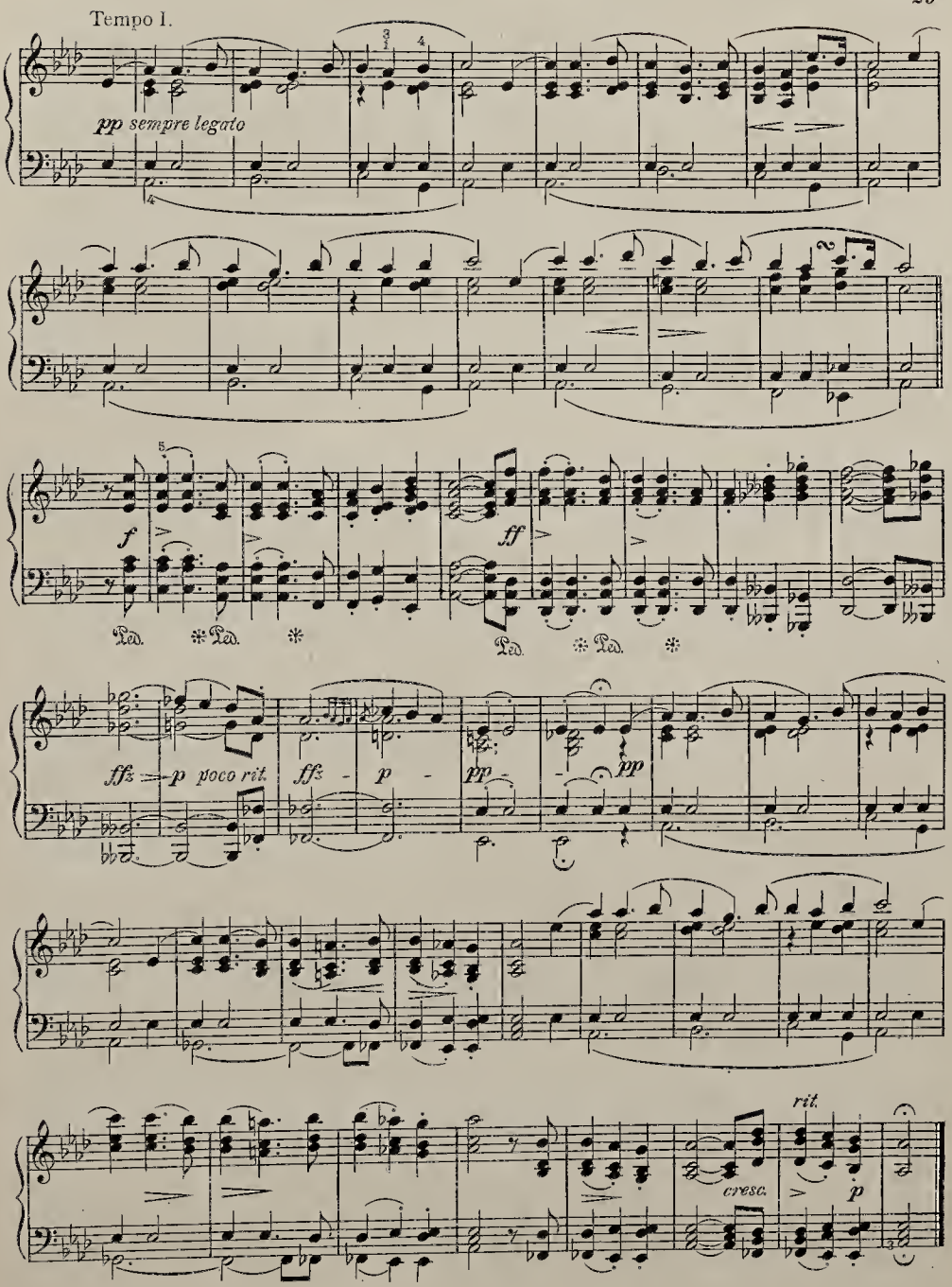
Impromptu.

F. Schubert, Op. 142, № 2.




TRIO.
legato
p
Ped.
decresc.
pp
più vivo (♩= 126.)
f
cresc.
8
ff
fz
fz


fz
dim.
p
Tempo I.
decresc.
pp
ritenuto
Ped.

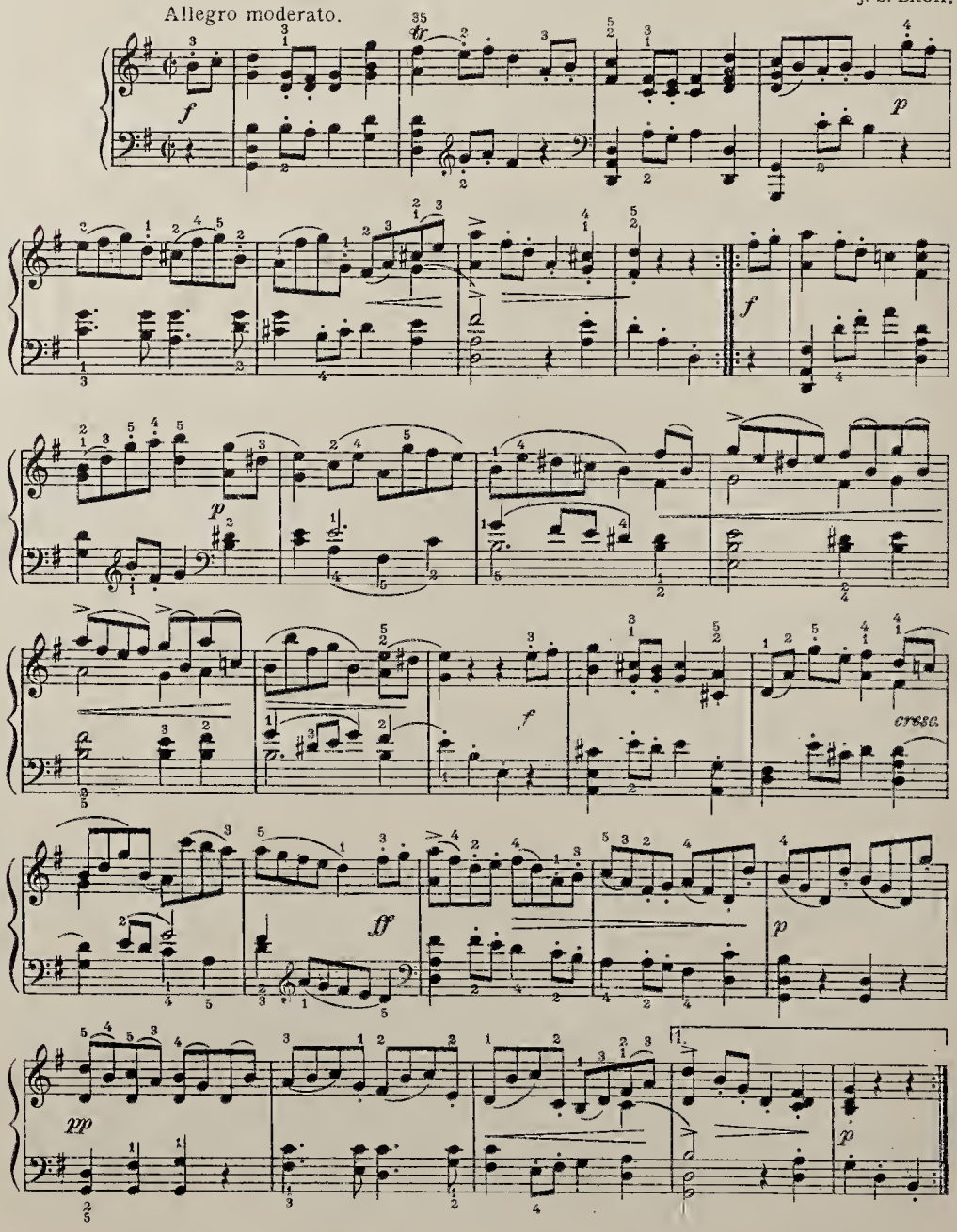

Tempo I.
pp sempre legato
f
ff
Ped. * Ped. * Ped. * Ped. *
ffz p poco rit.
ffz - p -
pp - pp
cresc.
rit.
p

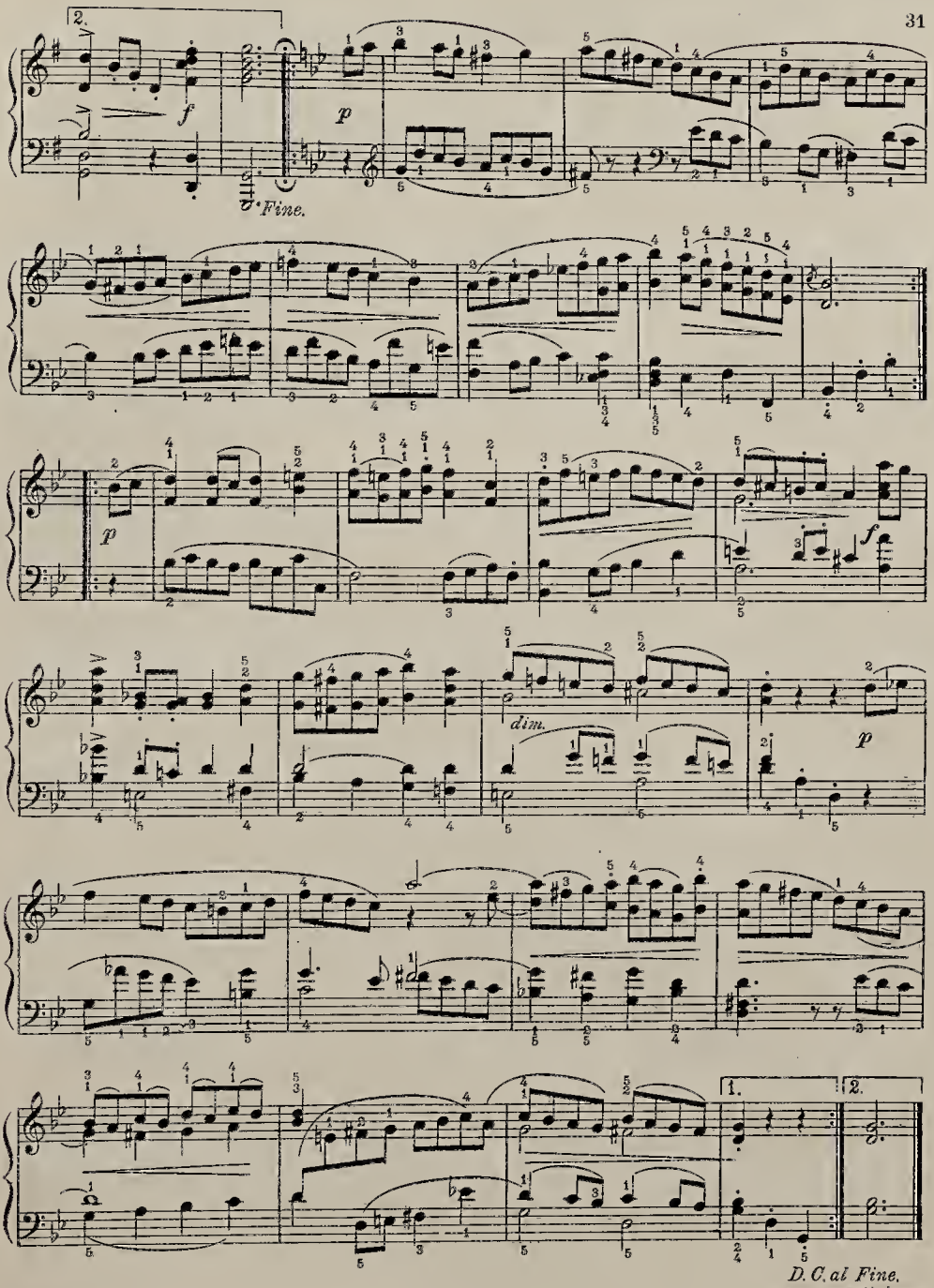
Bourrée.

(From the Third Suite for 'Cello.)

J. S. BACH.

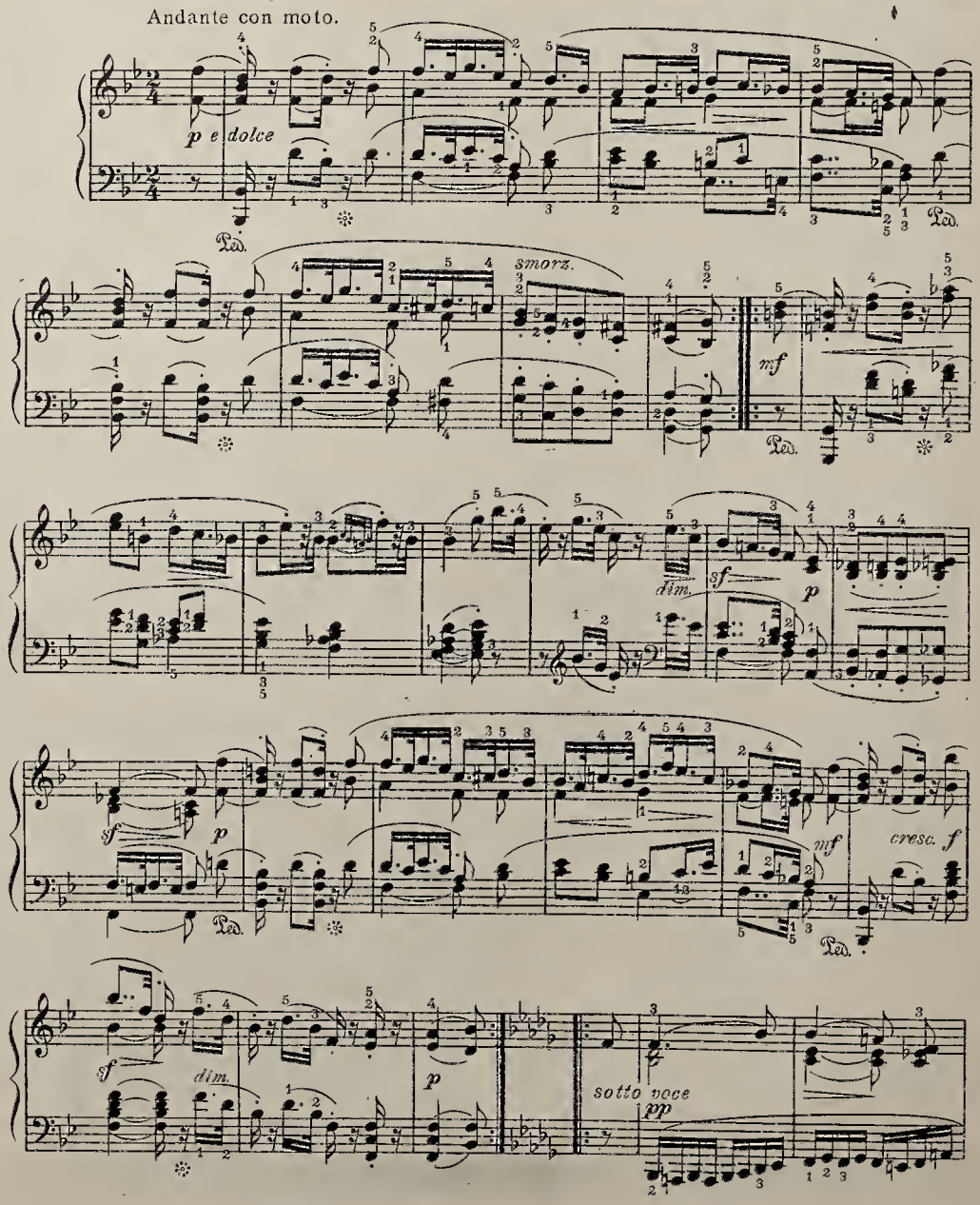
Allegro moderato.

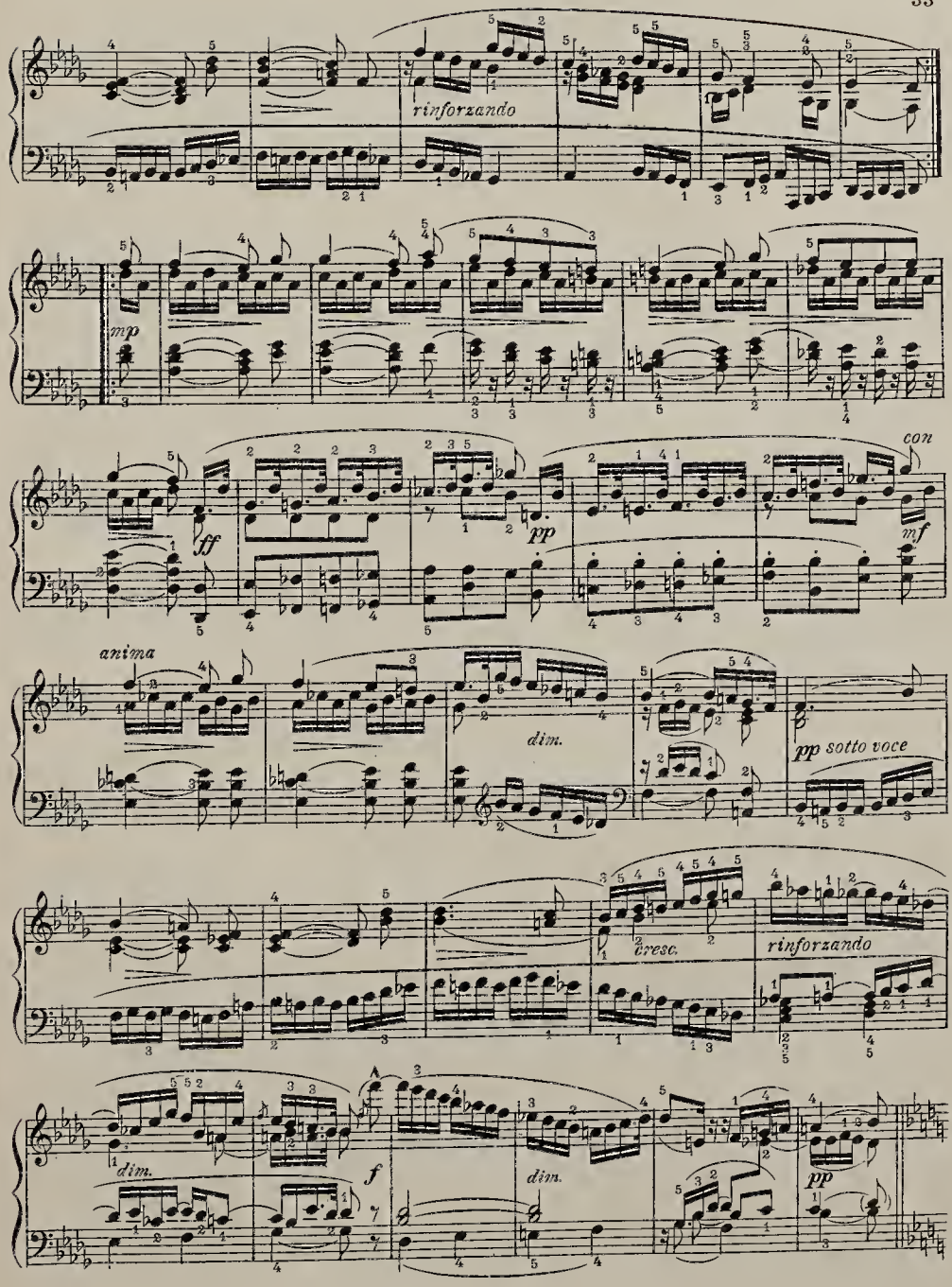


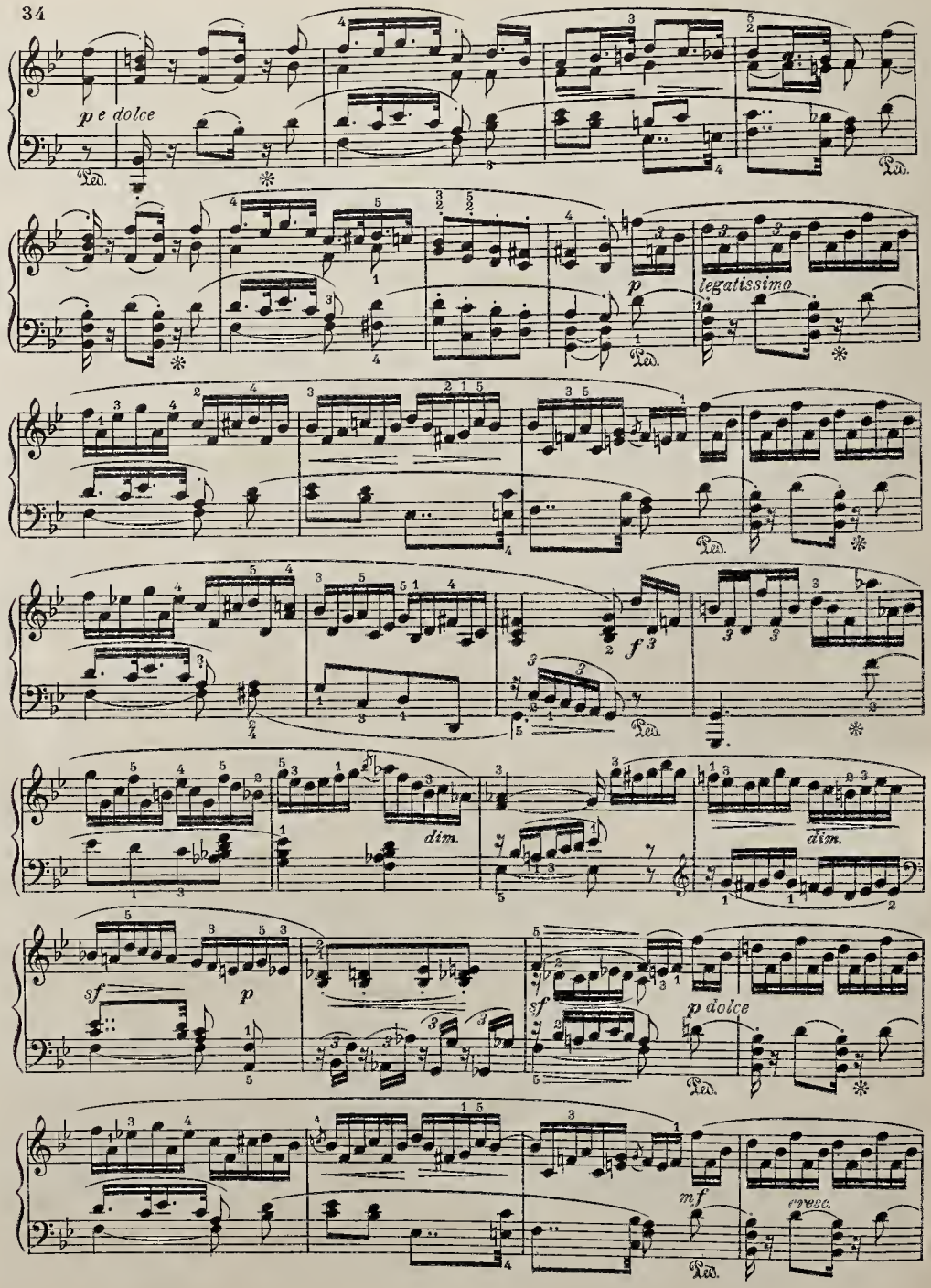

2.
f
p
Fine.
p
f
dim.
p
1.
2.
D. C. al Fine,
senza repetizione

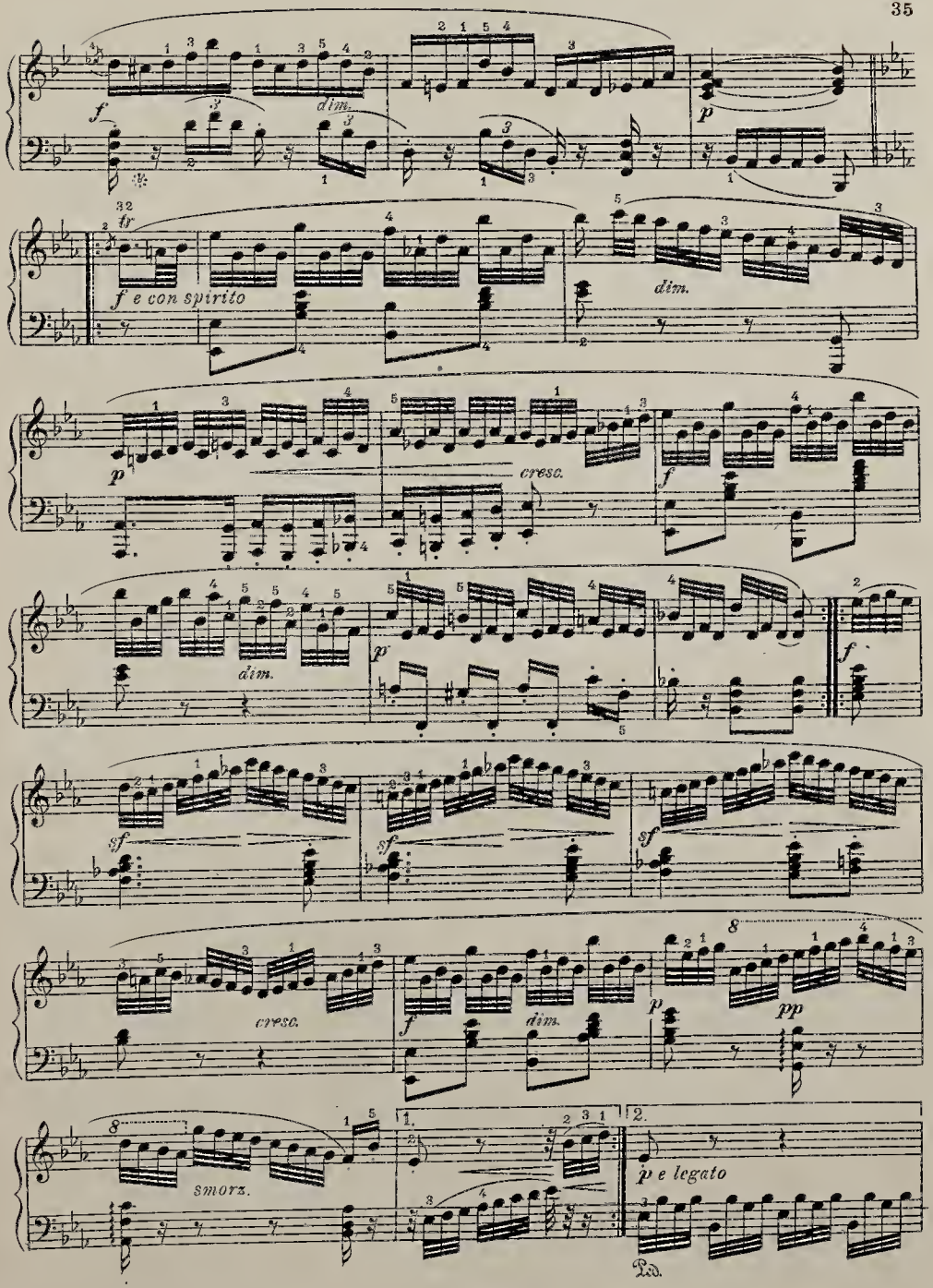
La Consolation.

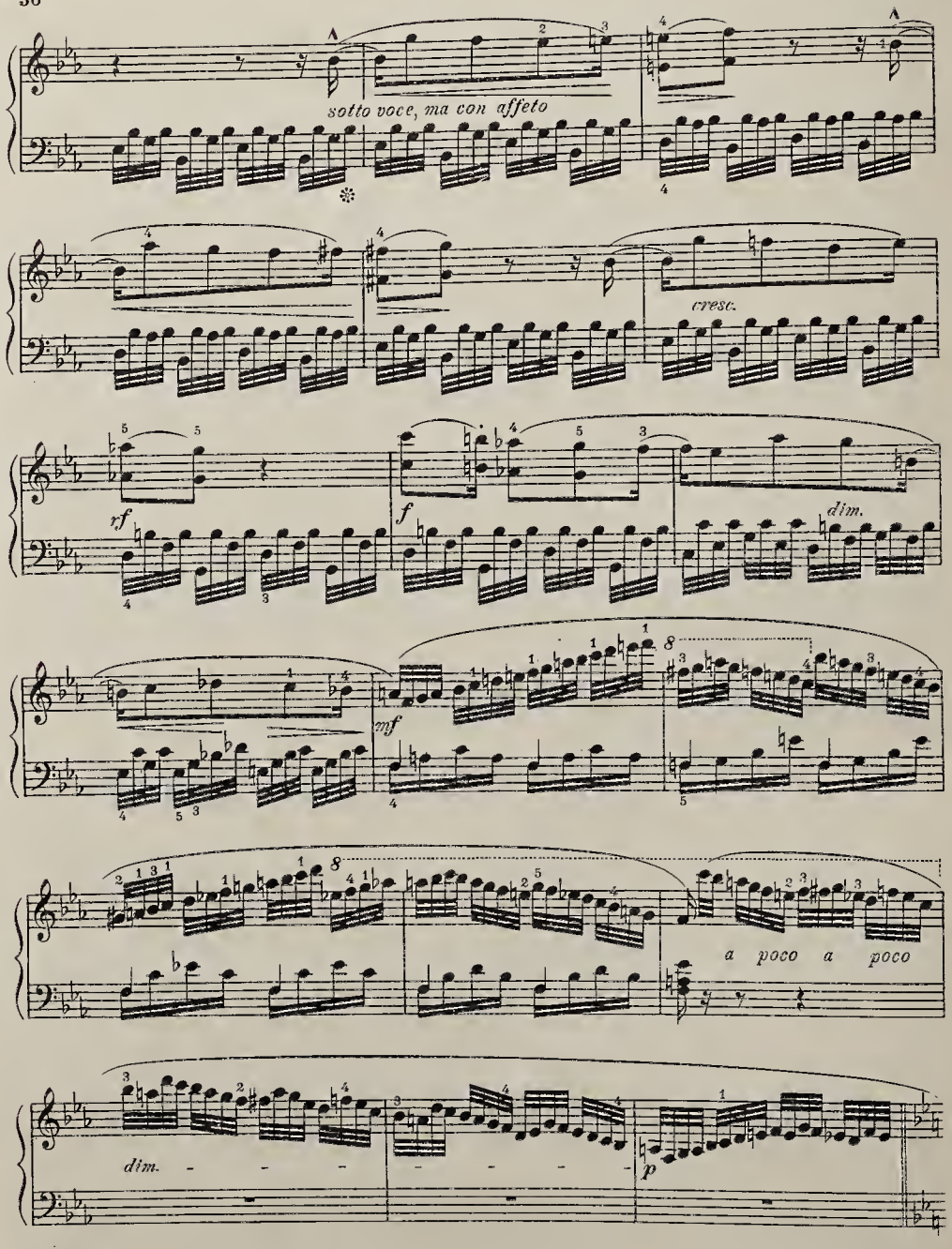
J. L. DUSSEK, Op. 62.

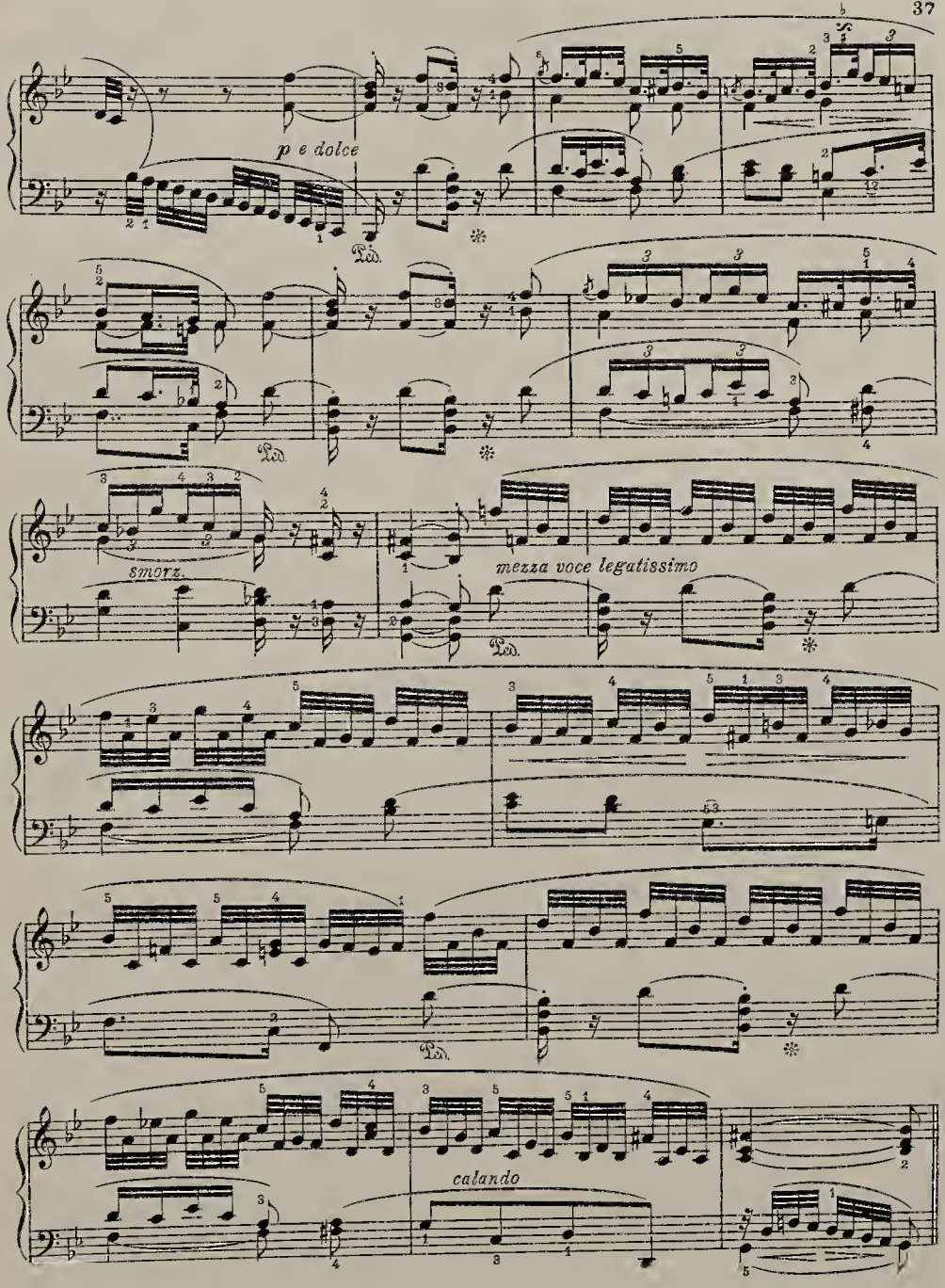


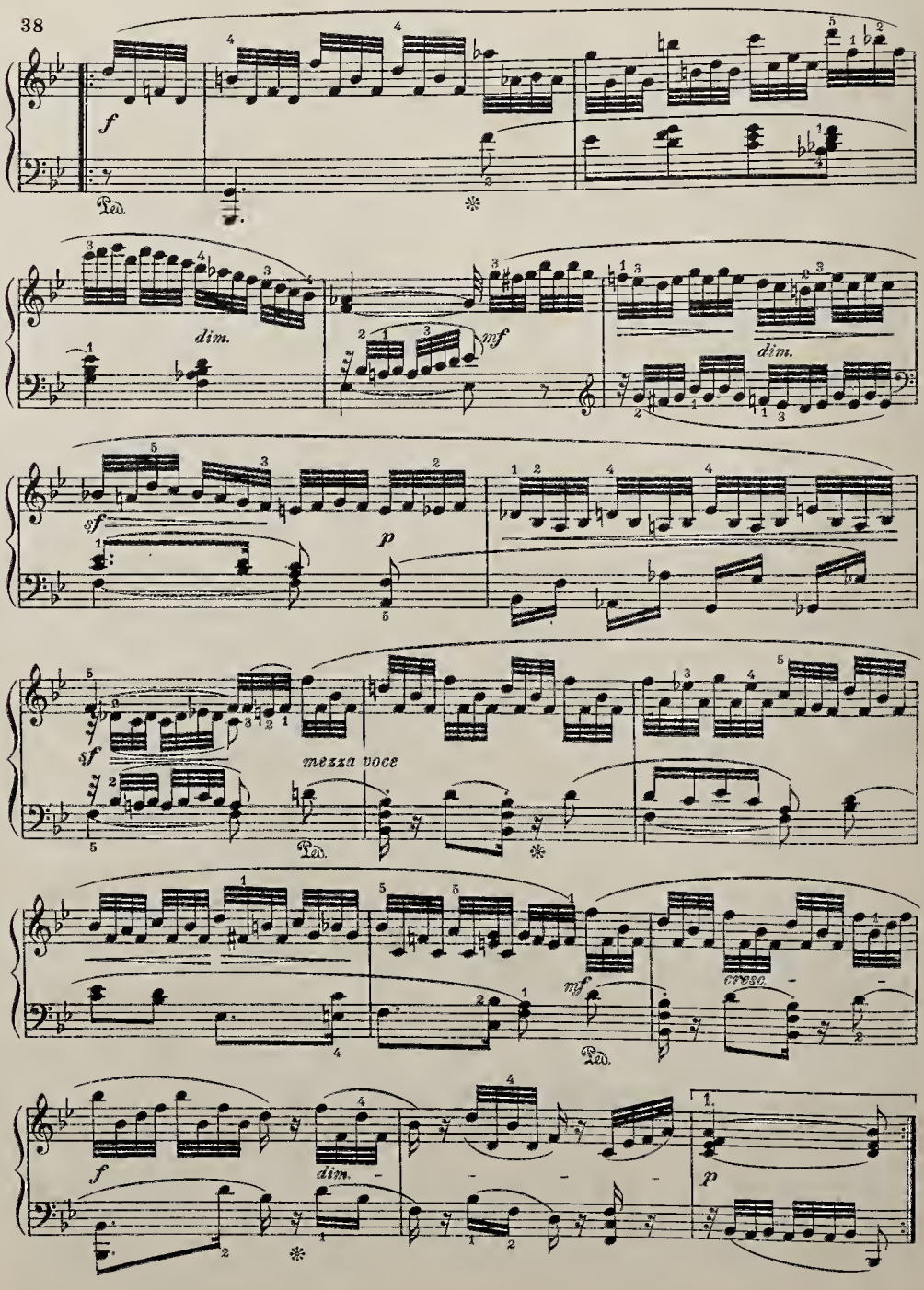

rinforzando
mp
ff
pp
con
mf
anima
dim.
pp sotto voce
cresc.
rinforzando
dim.
f
dim.
pp

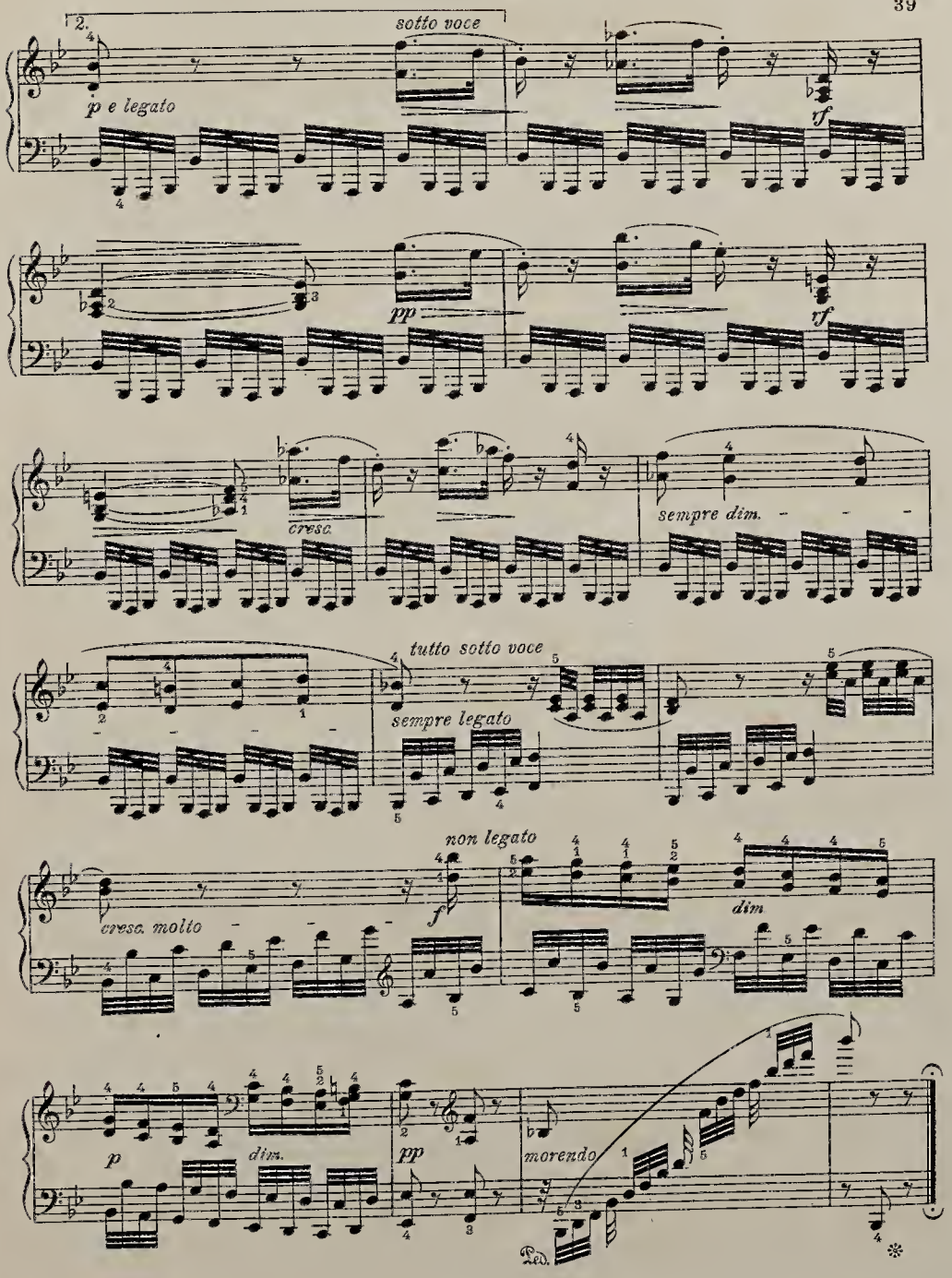

p e dolce
Ped.
p
legatissimo
f
dim.
sf
p dolce
mf
espress.


f
dim.
p
tr
f e con spirito
dim.
p
cresc.
f
p
dim.
f
sf
sf
sf
cresc.
f
dim.
p
pp
smorz.
1.
2.
p e legato
Ped.


sotto voce, ma con affeto
cresc.
rf
f
dim.
mf
a poco a poco
dim.
p


p e dolce
Ped.
smorz.
mezza voce legatissimo
calando

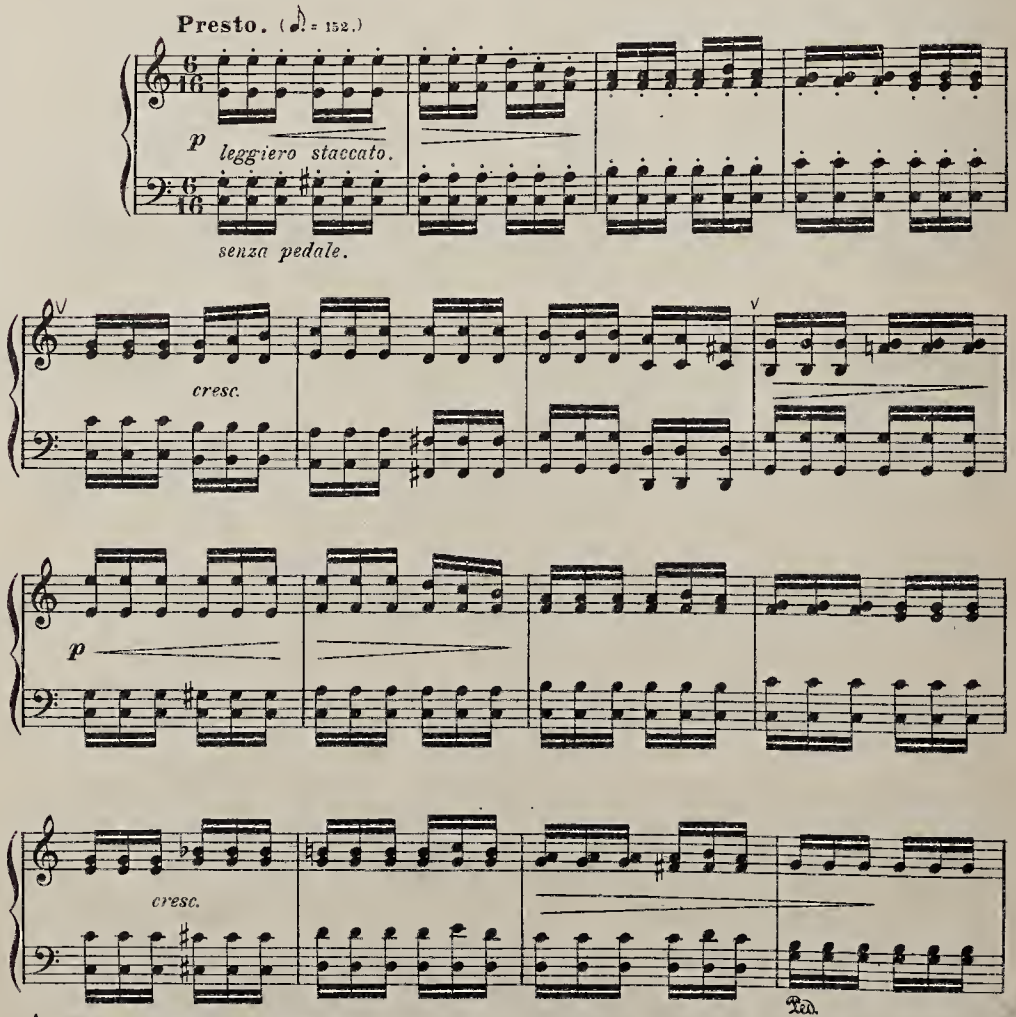

f
Ped.
dim.
mf
dim.
sf
p
sf
mezza voce
Ped.
mf
cresc.
Ped.
f
dim.
p


2.
sotto voce
p e legato
sf
pp
sf
cresc.
sempre dim.
tutto sotto voce
sempre legato
non legato
cresc. molto
f
dim
p
dim.
pp
morendo
Ped.

LA DIABOLIQUE.

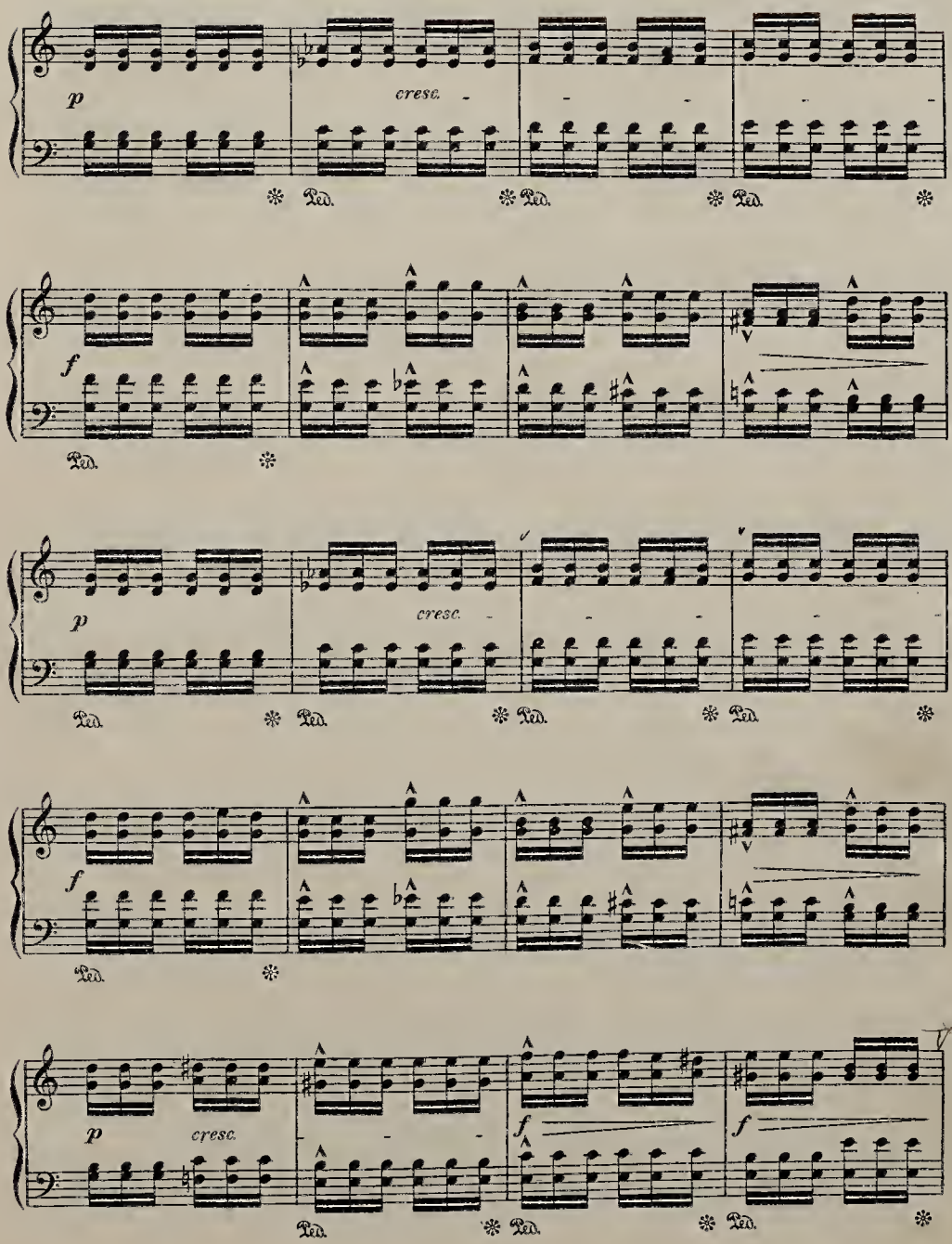
GRANDE ÉTUDE CARACTERISTIQUE.✣

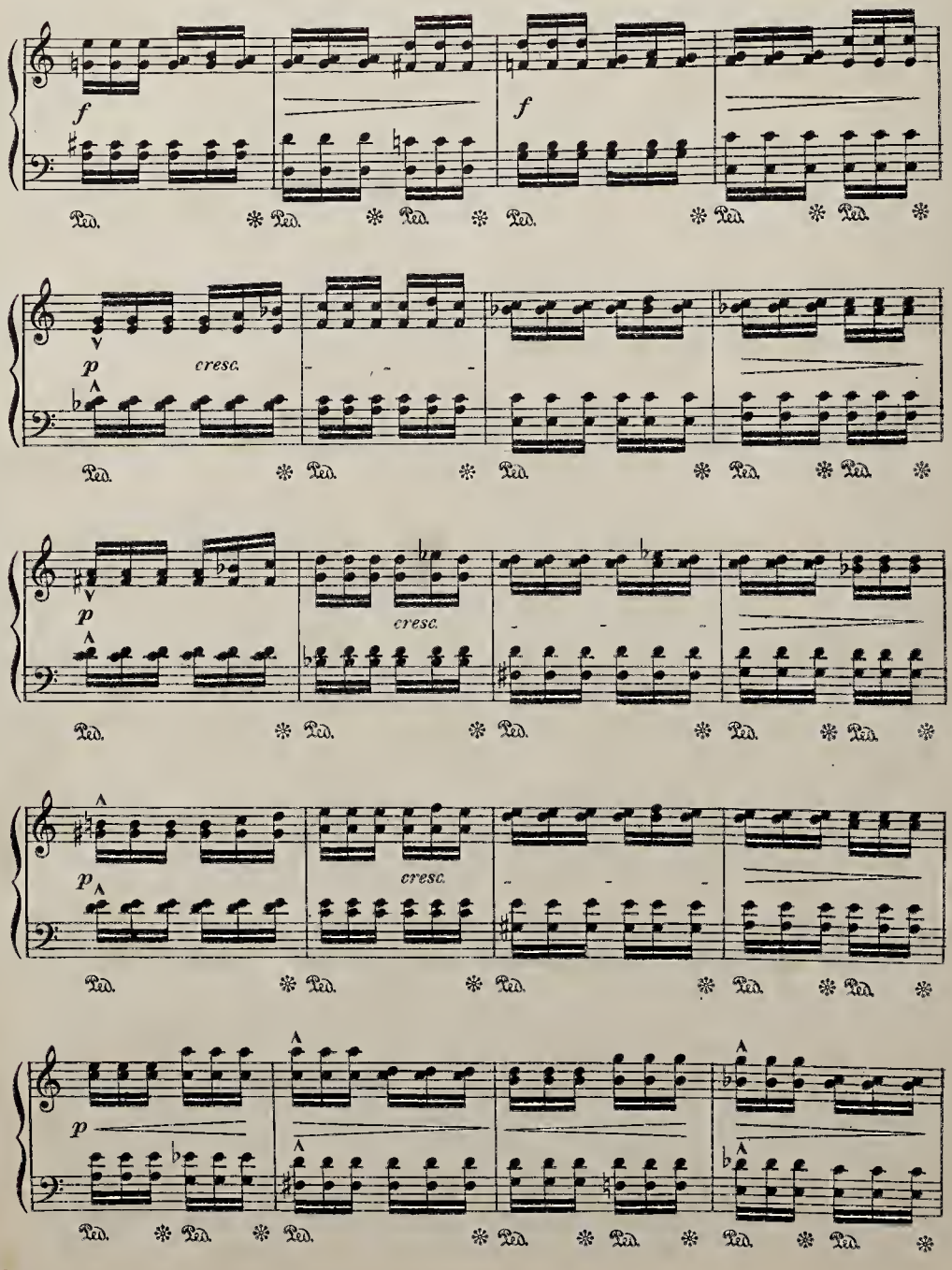
J. LEYBACH, Op. 47.

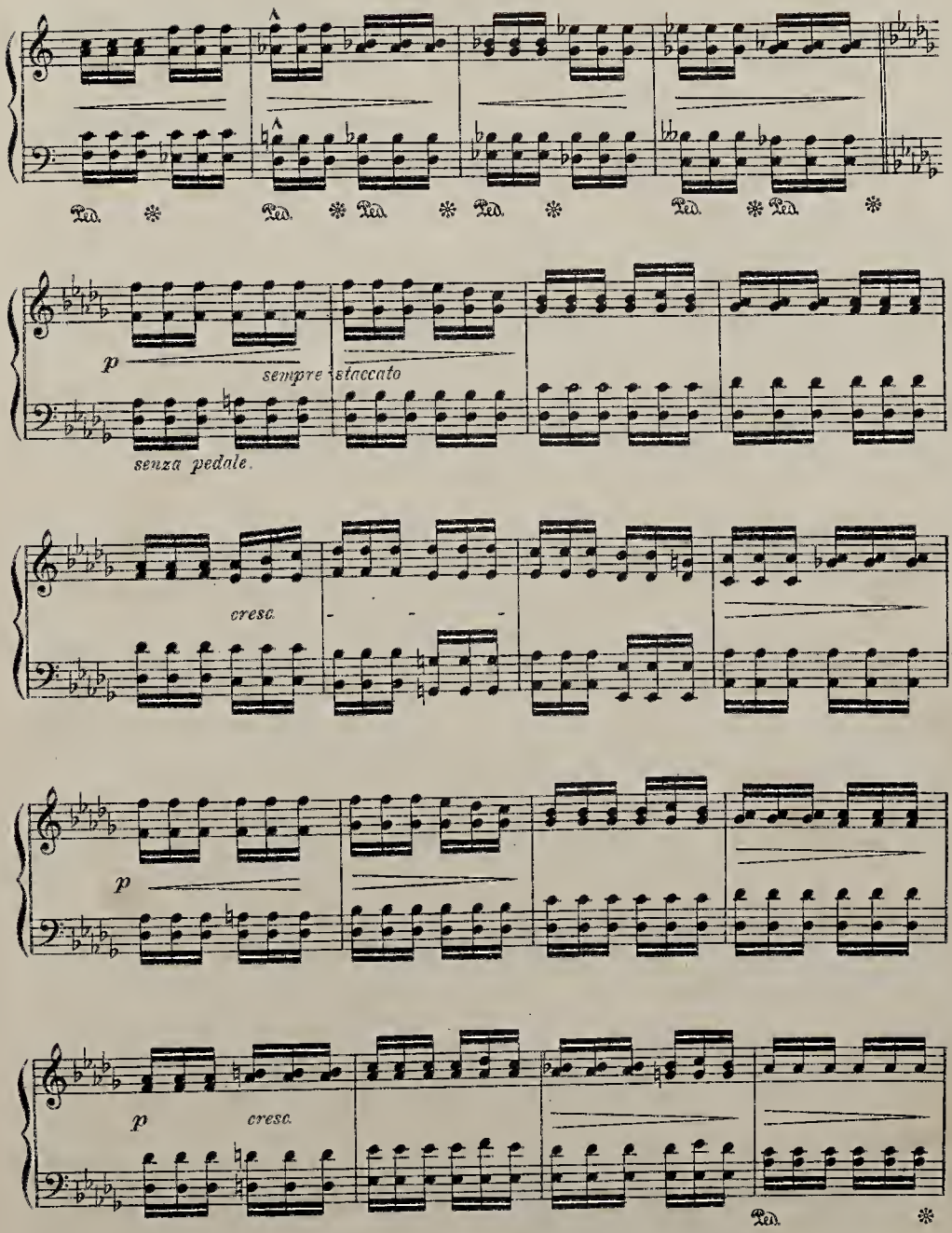


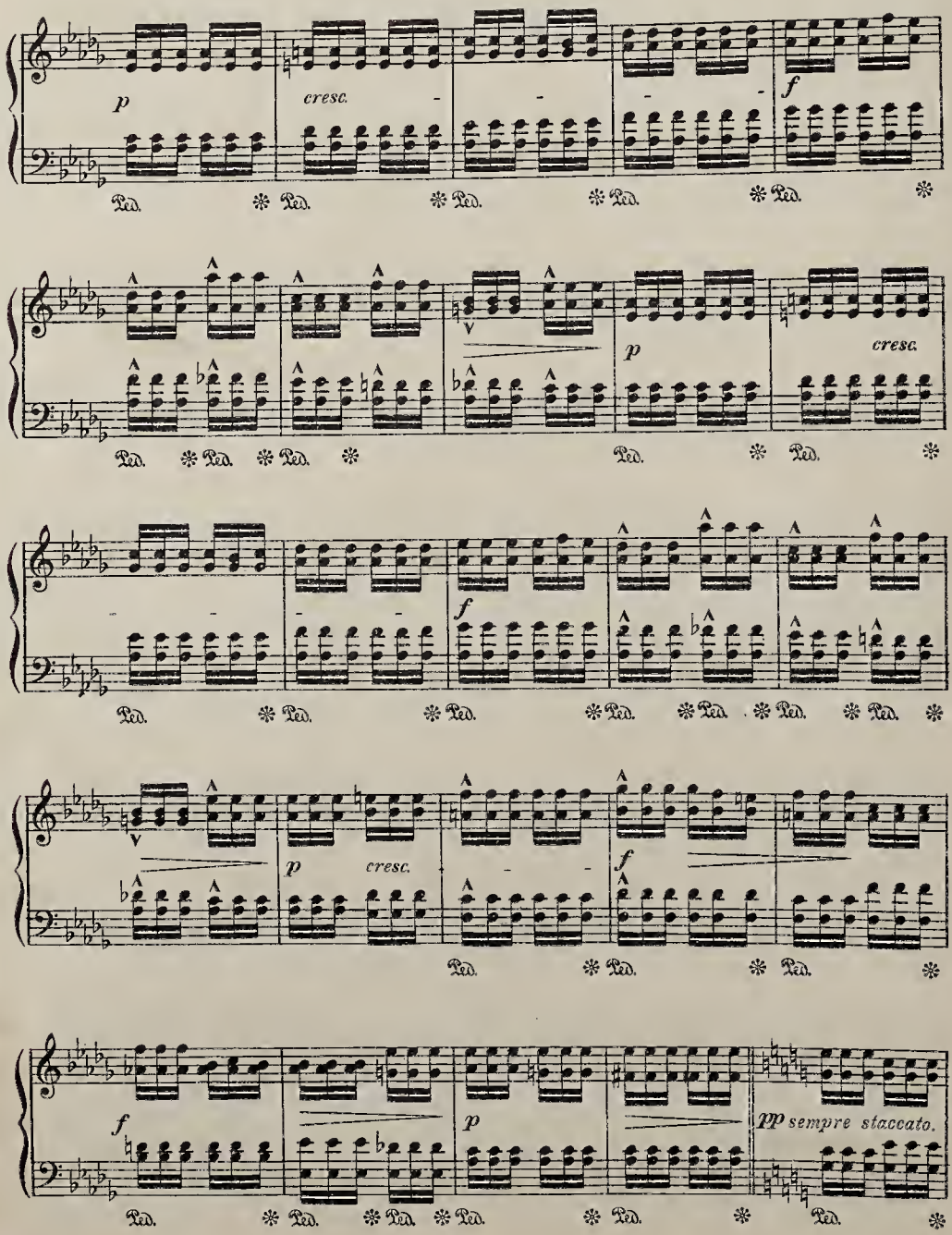
✣ This Etude should be repeated four times daily in exactly the metronome time indicated, requiring about ten minutes. Through this practice one will attain the greatest assurance in the use of the wrists.

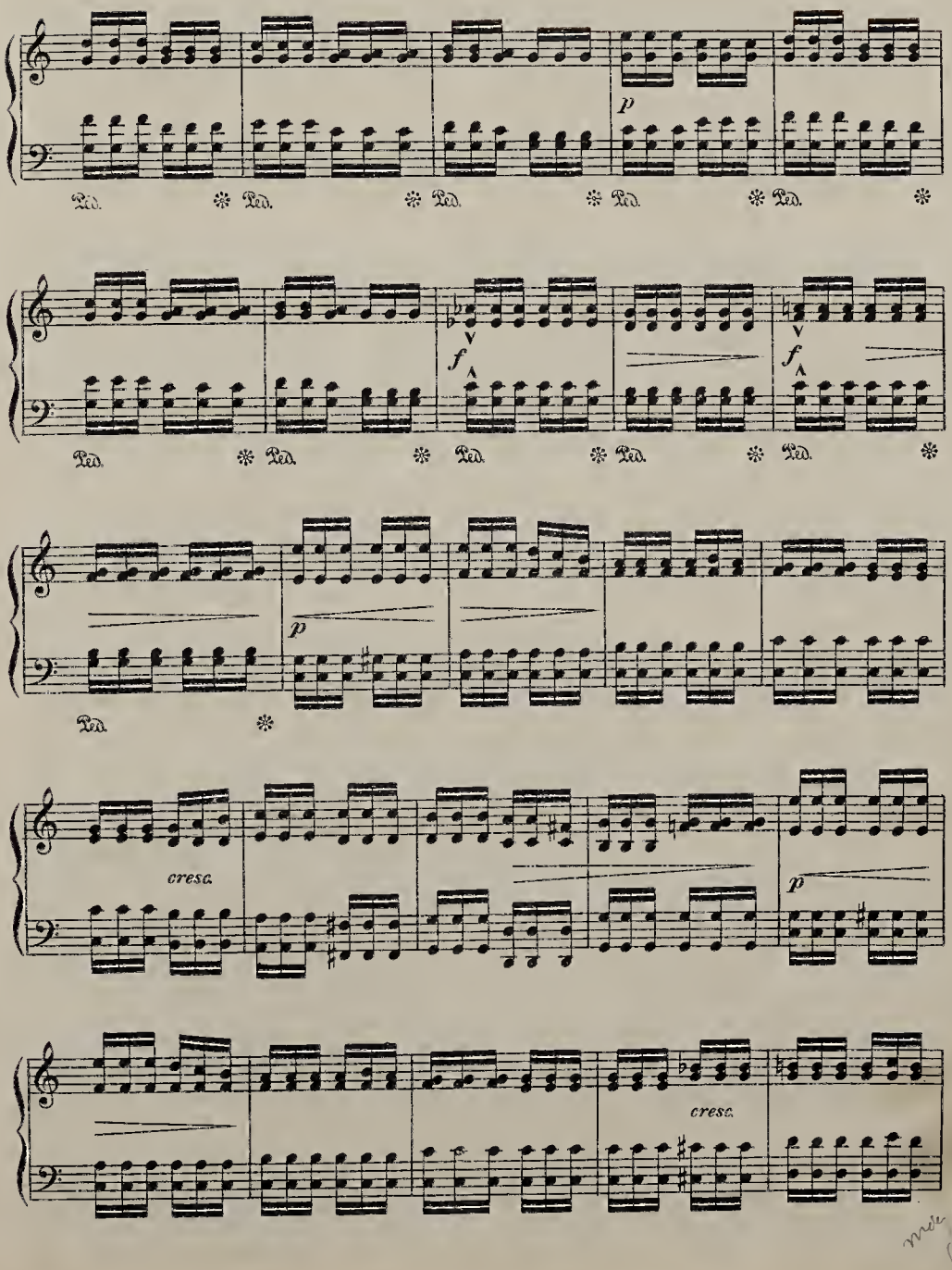
✣ Cette Etude doit être jouée tous les jours quatre fois de suite au mouvement du Métronome indiqué, ce qui prendra environ dix minutes. Par ce travail, on acquerra la plus grande souplesse dans les poignets.

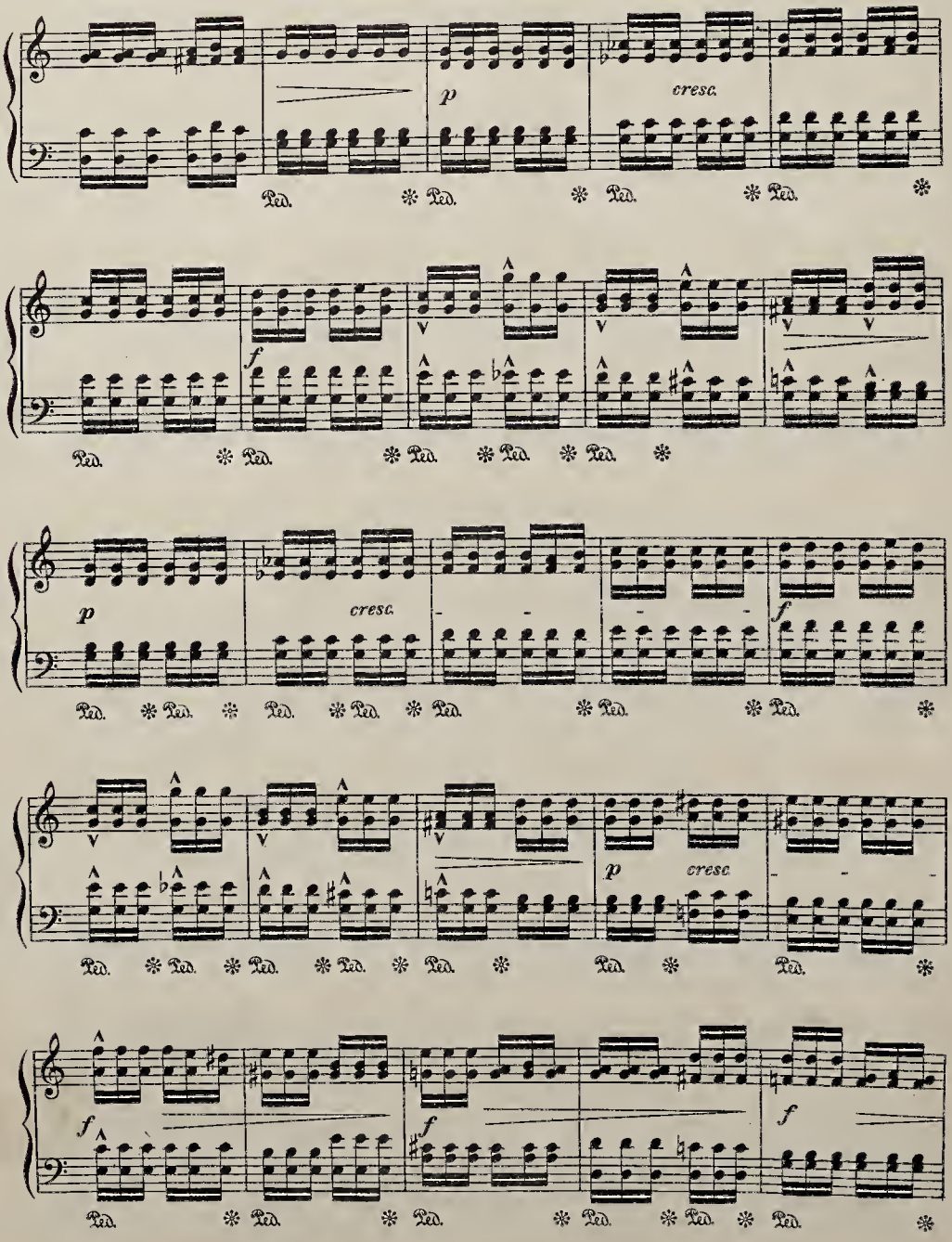

p
cresc.
Ped.
f
p
cresc.
f
p
cresc.
f
f

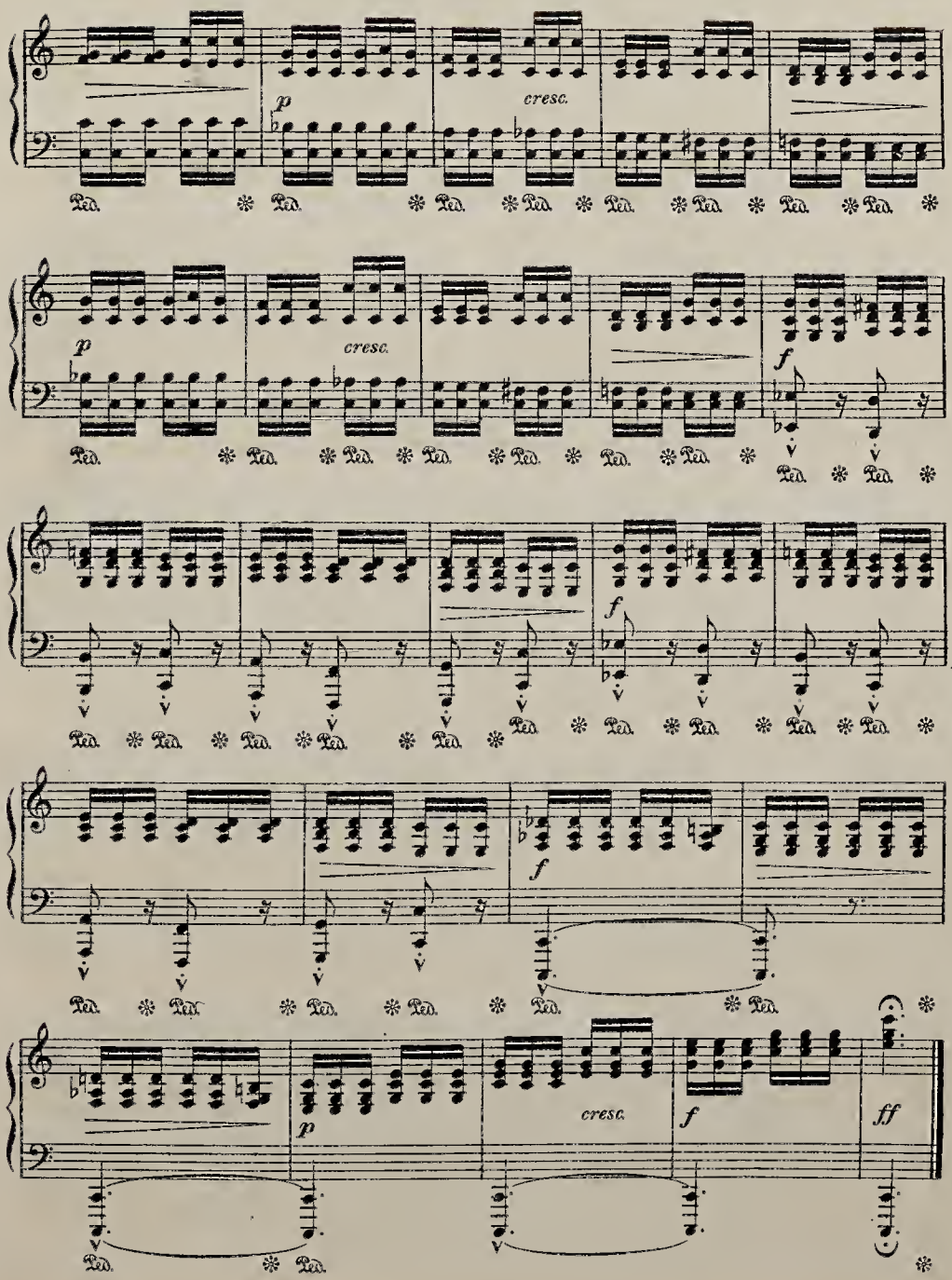

f
f
Ped.
p
cresc.
p
cresc.
p
cresc.
p


Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
p
sempre staccato
senza pedale.
cresc.
p
p
cresc.
Ped. *


p
cresc.
f
Ped.
p
cresc.
f
p
cresc.
f
pp sempre staccato.


p
Ped.
f
cresc.
cresc.


p
cresc.
f
p
cresc.
f
p
cresc.
f
f
f
f

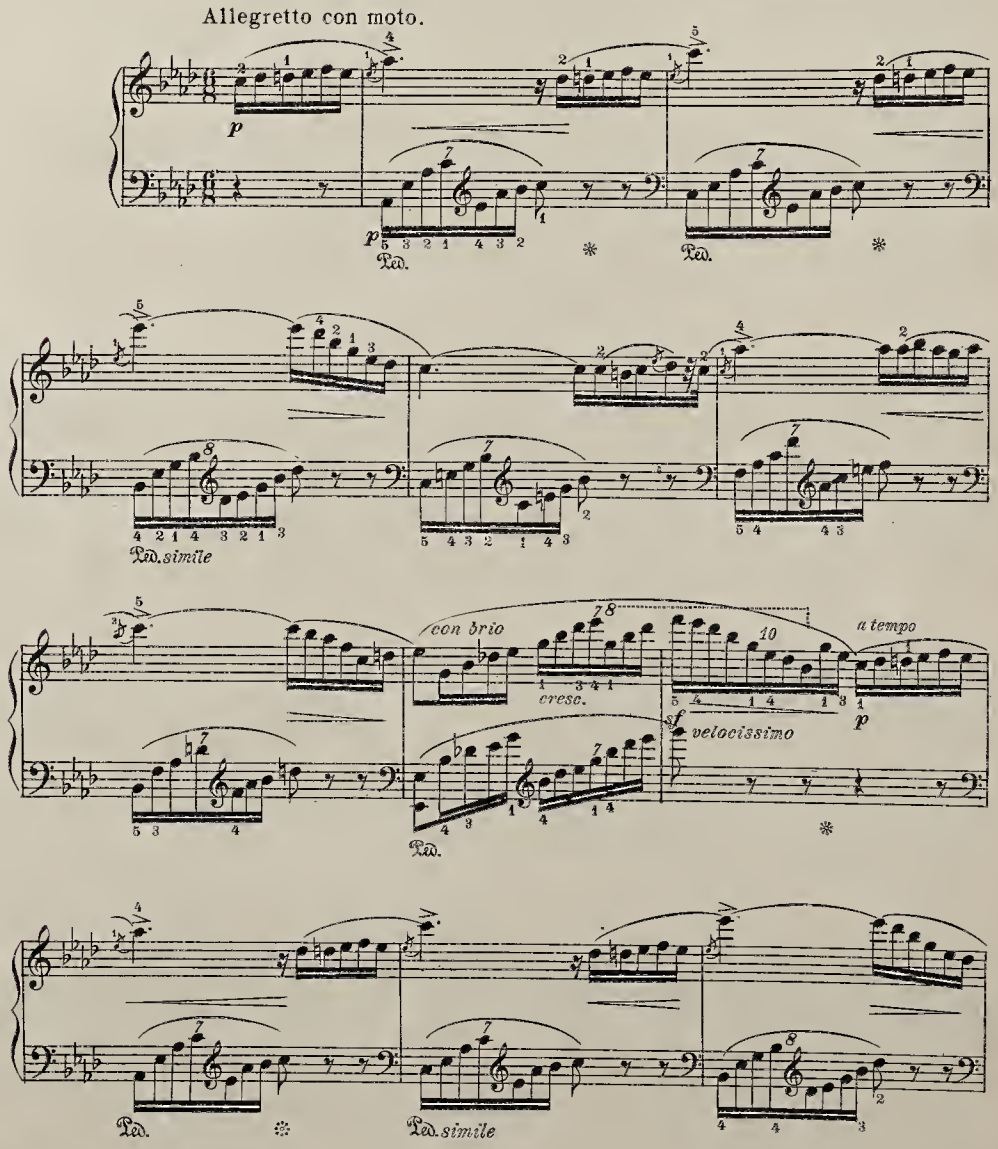

p
cresc.
p
cresc.
f
f
f
p
cresc.
f
ff

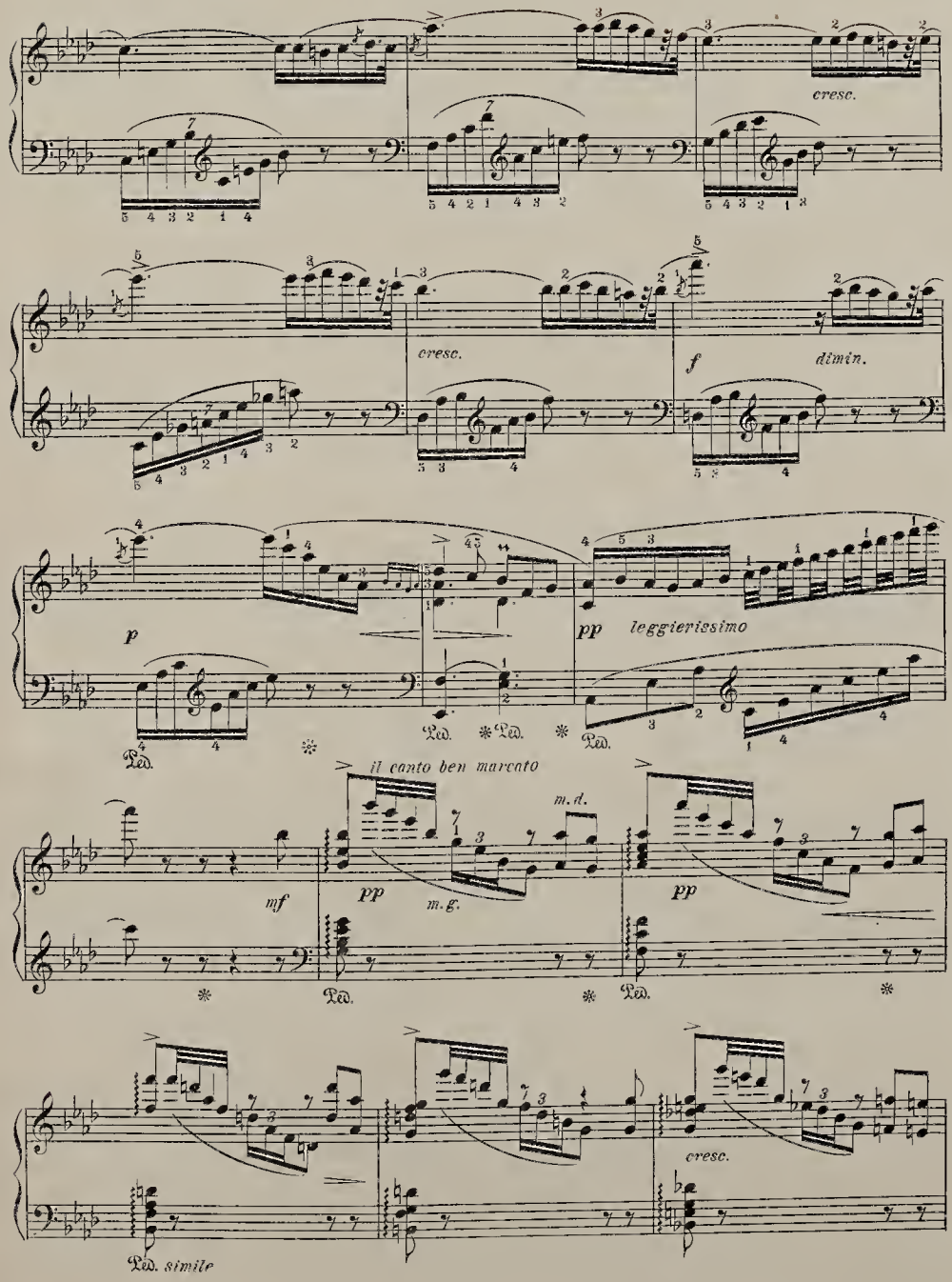
LES DEUX ALOUETTES.

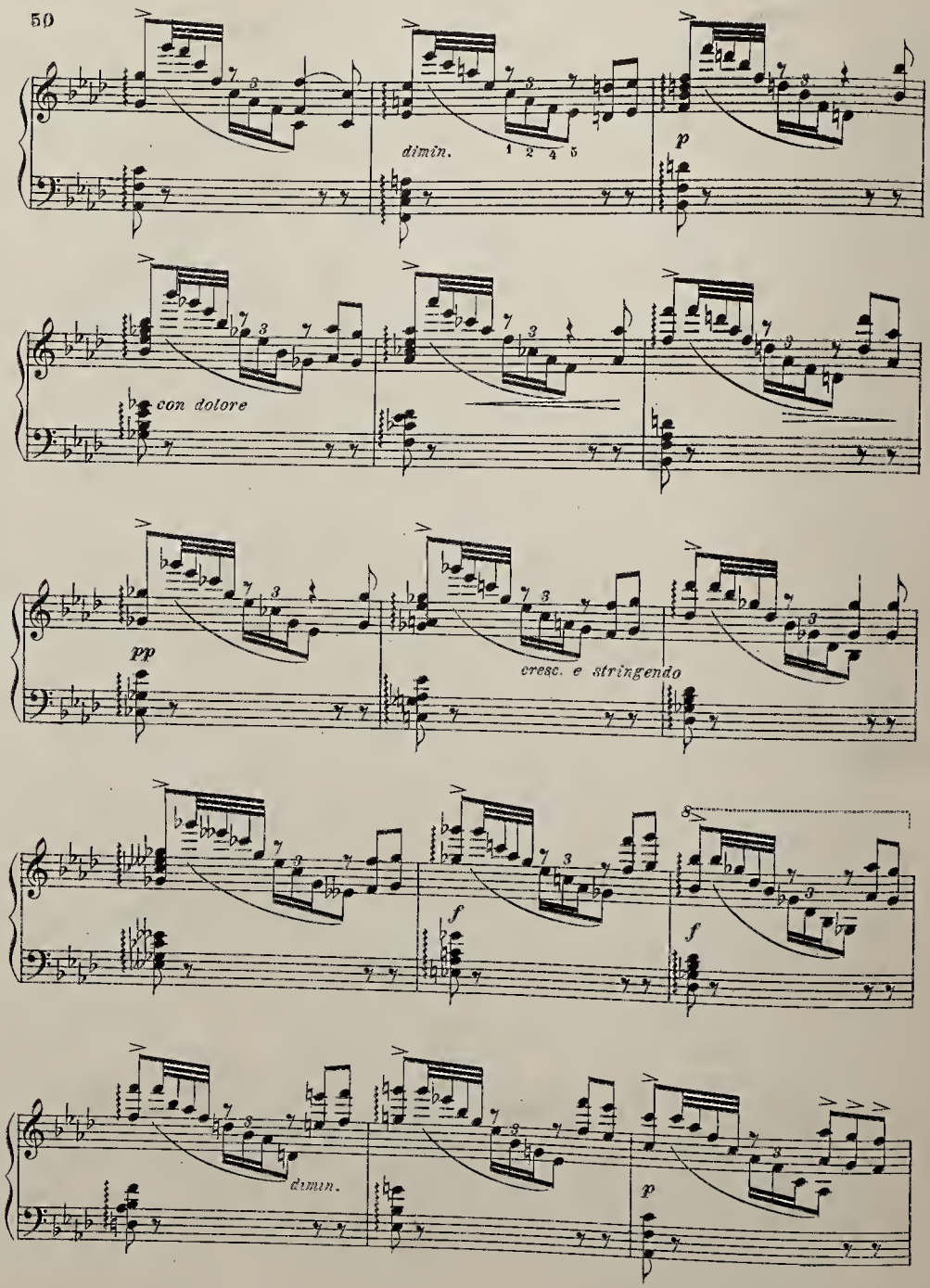
(THE TWO LARKS.)

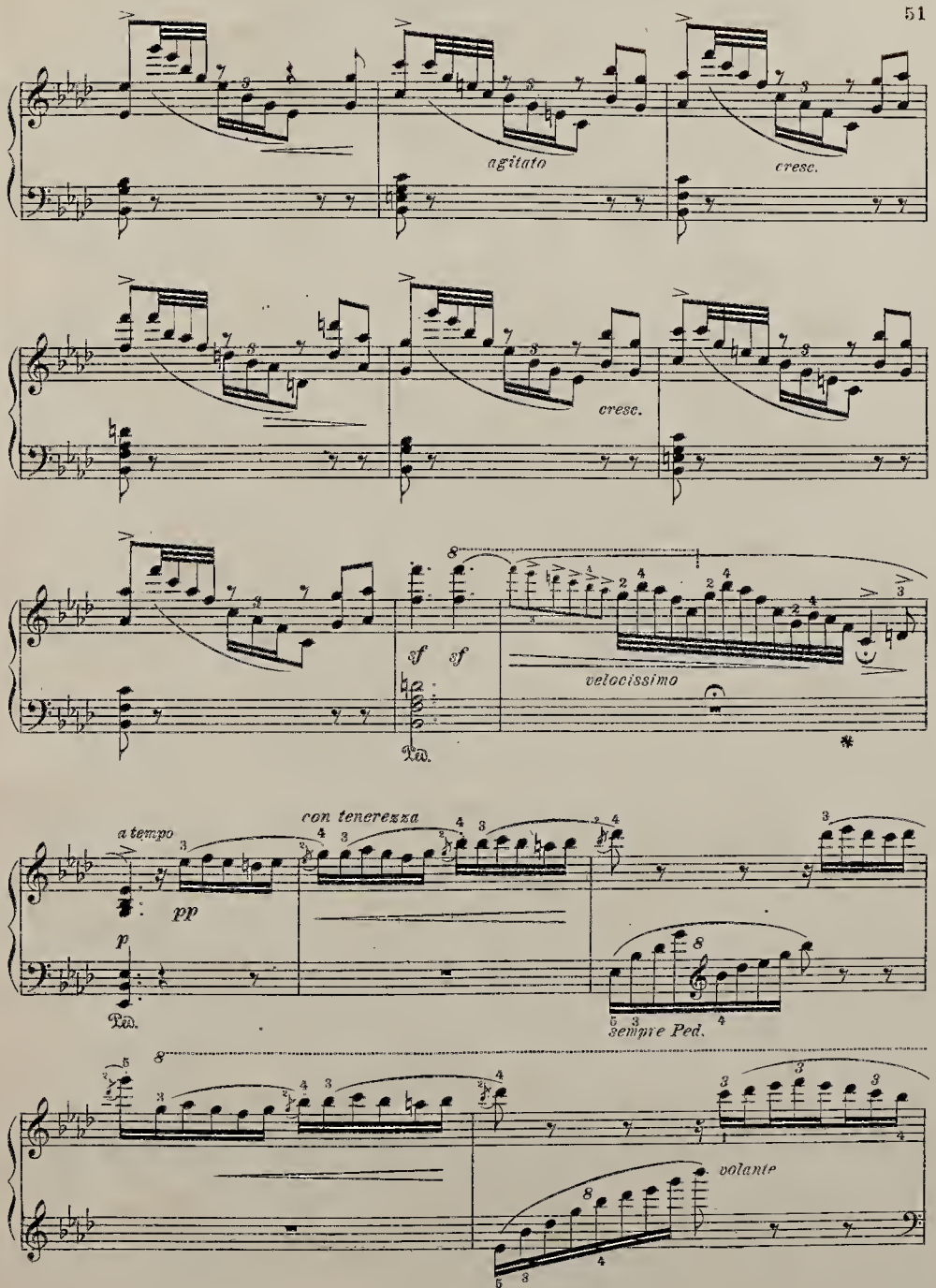
IMPROMPTU.

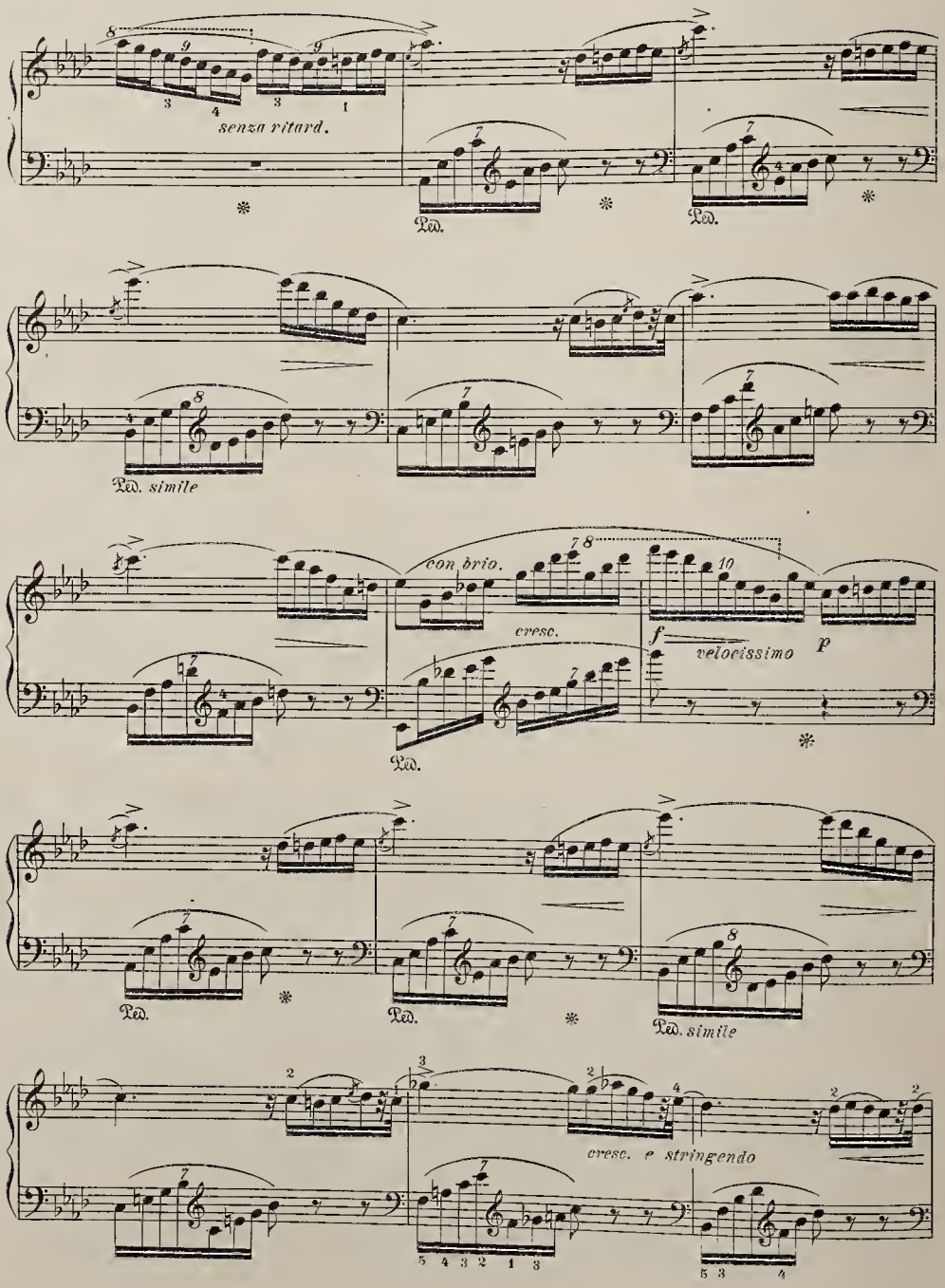
TH. LESCHETIZKY, Op. 2, № 1.

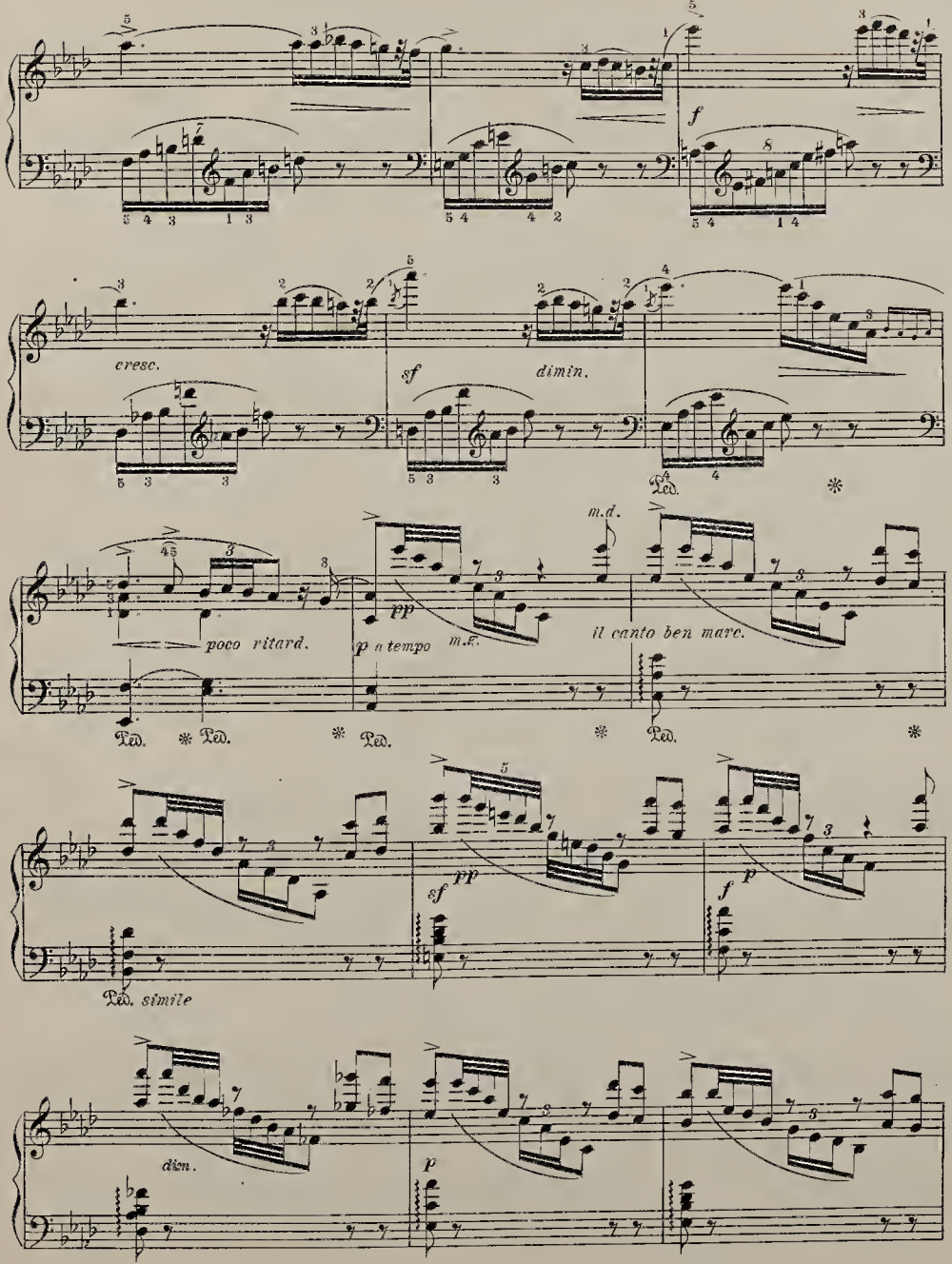


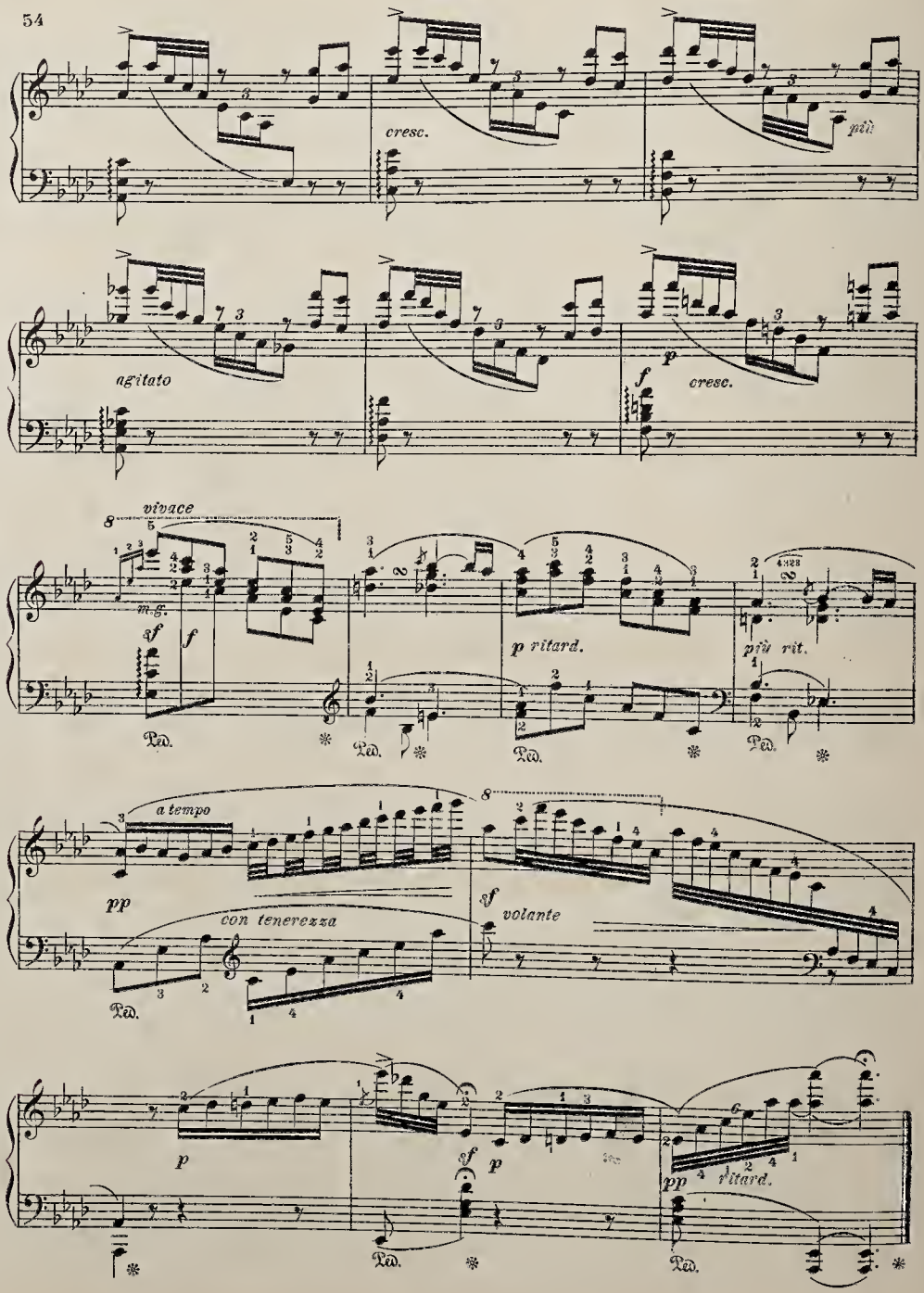

cresc.
cresc.
f
dimin.
p
pp
leggierissimo
Ped.
Ped.
Ped.
il canto ben marcato
m. d.
mf
pp
m. g.
pp
Ped.
Ped.
cresc.
Ped. simile


dimin.
1 2 4 5
p
con dolore
pp
cresc. e stringendo
f
f
dimin.
p


agitato
cresc.
cresc.
sf sf
velocissimo
a tempo
con tenerezza
pp
p
sempre Ped.
volante


senza ritard.
Ped.
Ped.
Ped. simile
con brio.
cresc.
f
velocissimo
p
Ped.
Ped.
Ped.
Ped. simile
cresc. e stringendo


f
cresc.
sf
dimin.
Ped.
m.d.
poco ritard.
pp
p a tempo
m.s.
il canto ben marc.
Ped. simile
sf
pp
f
p
dim.
p

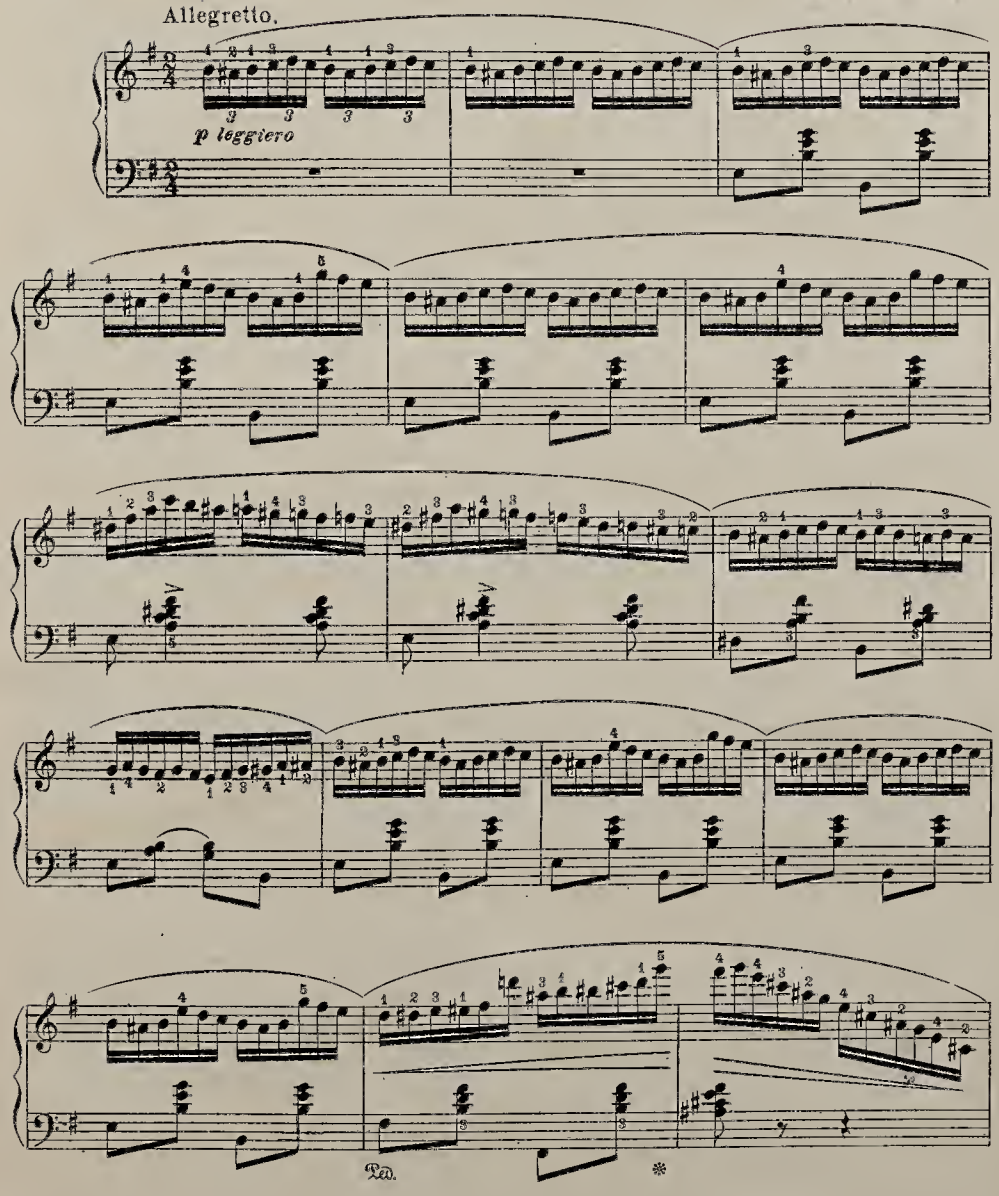

cresc.
più
agitato
p
f
cresc.
vivace
m.g.
sf
f
p ritard.
più rit.
Ped.
a tempo
pp
con tenerezza
sf
volante
p
sf
p
pp
ritard.

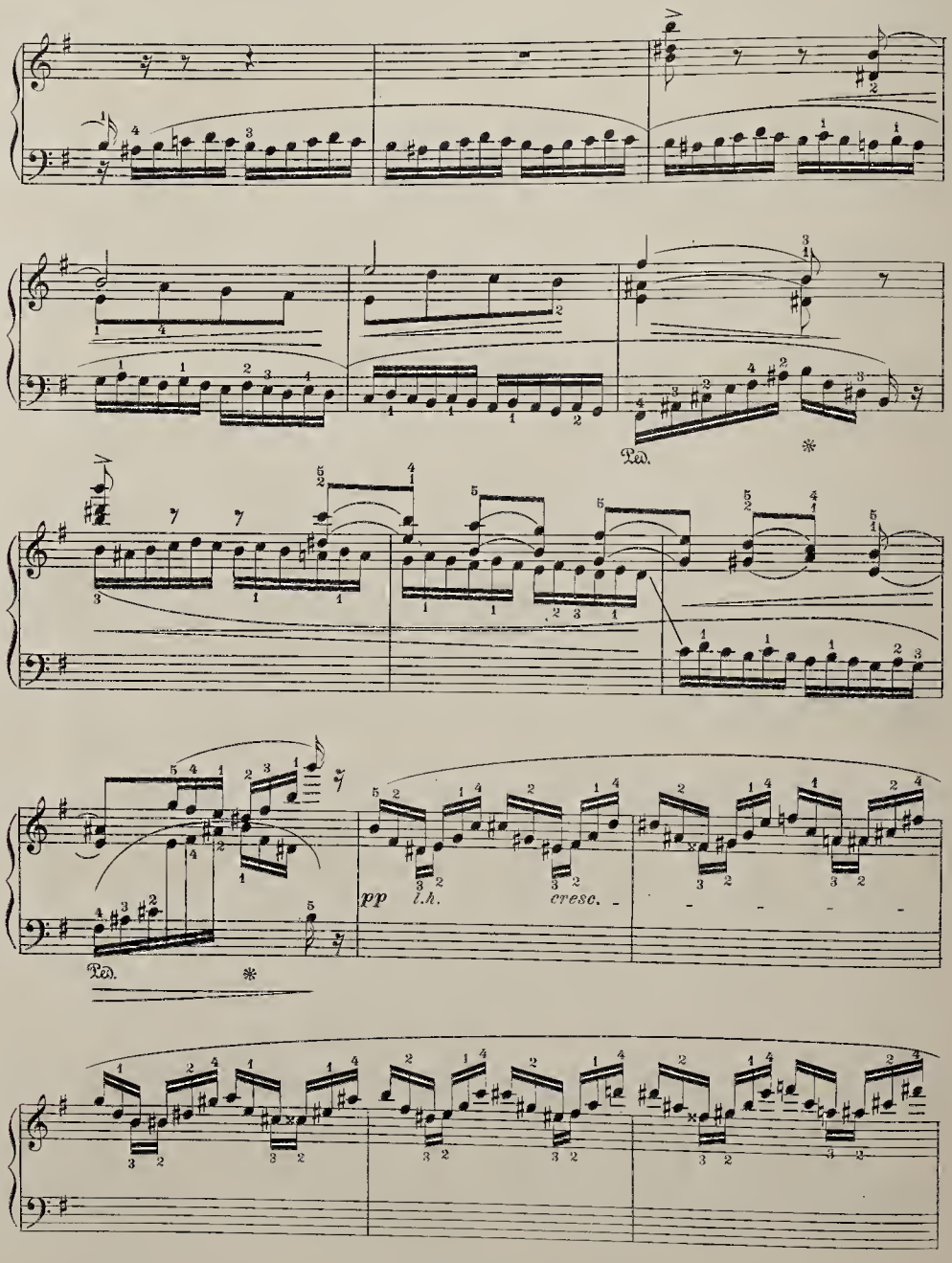
LE PAPILLON.

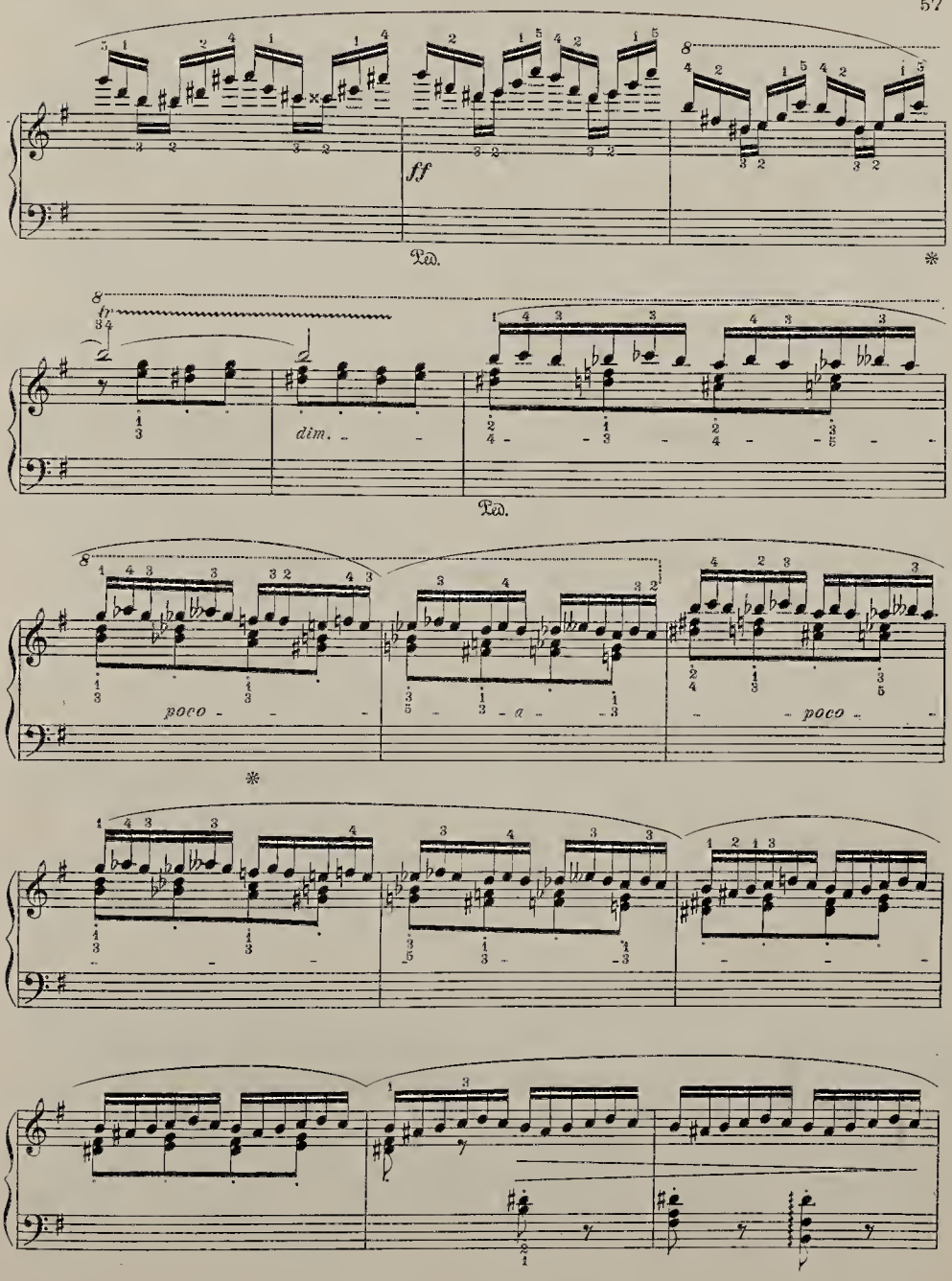
(THE BUTTERFLY.)

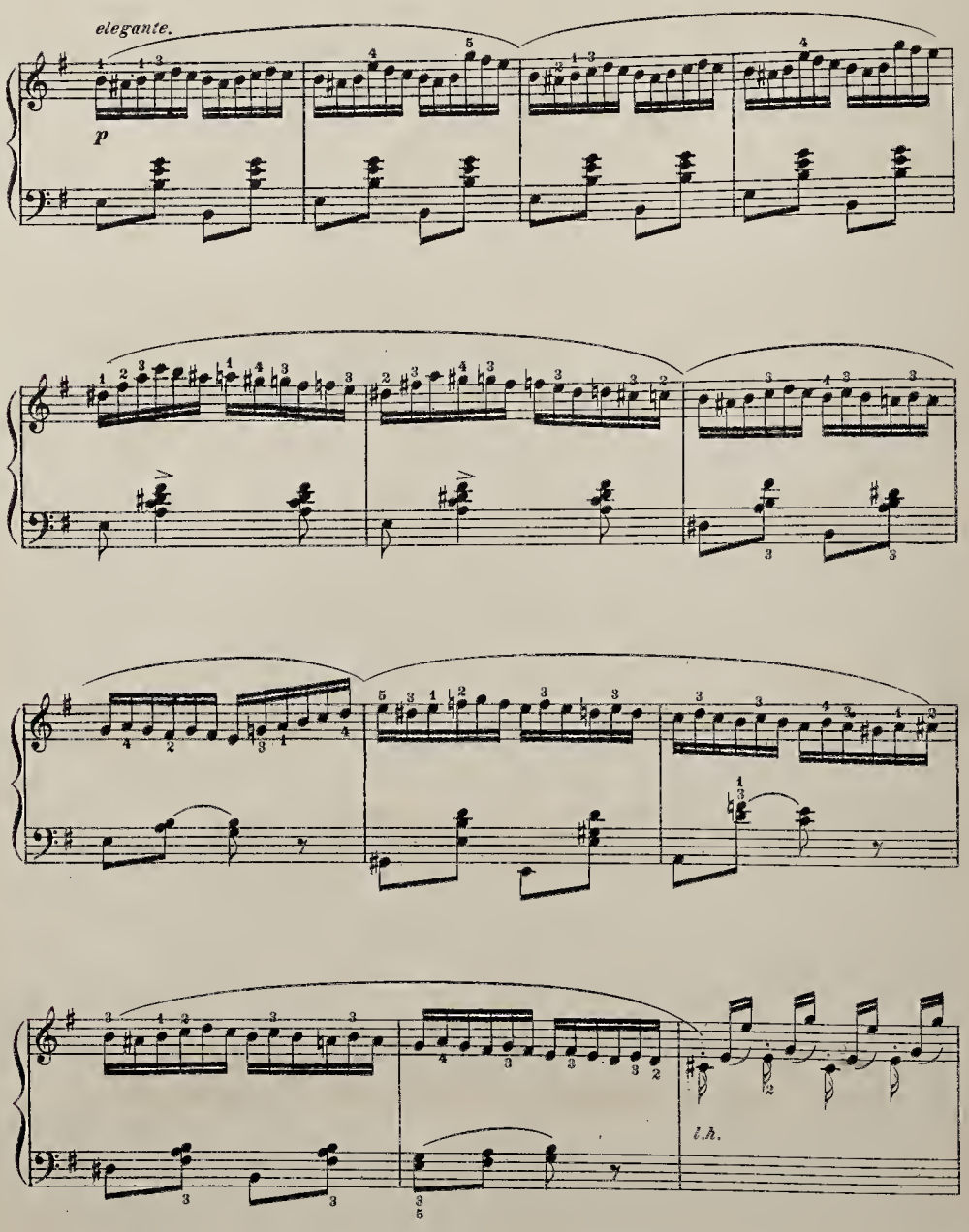
ETUDE DE CONCERT.

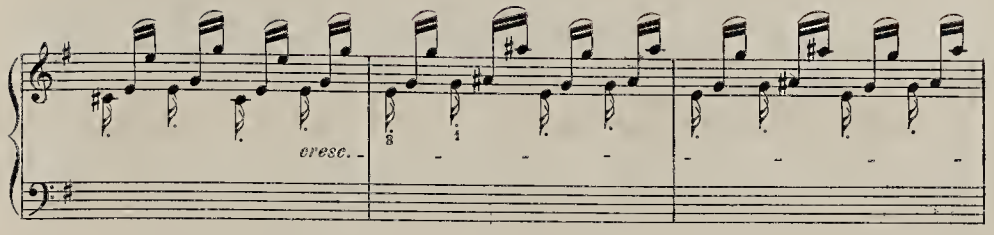
CALIXA LAVALLÉE.

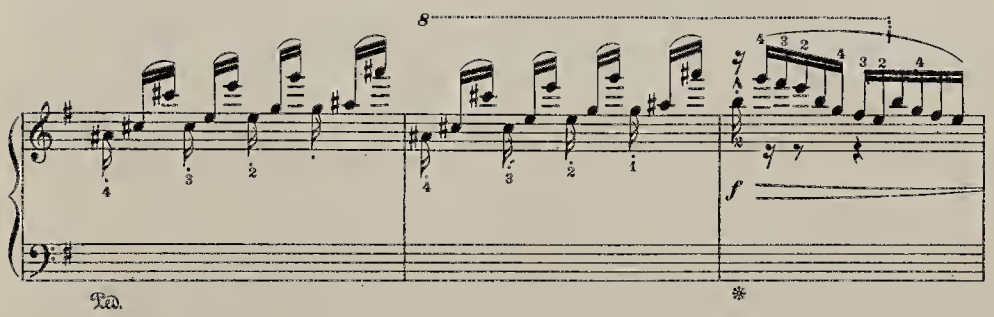


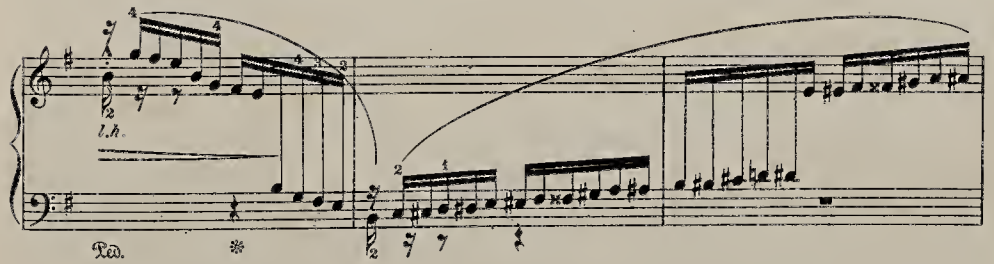

Ped.
*
Ped.
*
pp
l.h.
cresc.

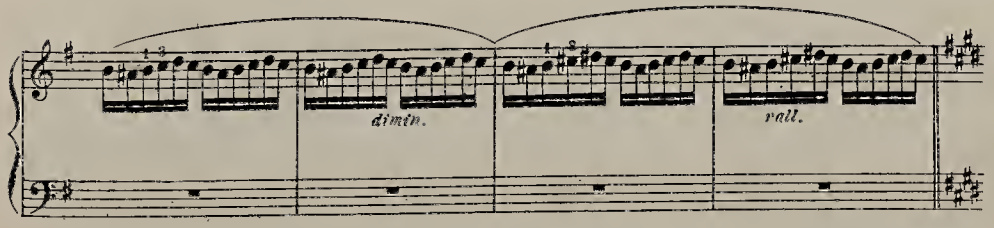

ff
Ped.
*
tr
dim.
Ped.
poco
a
poco
*

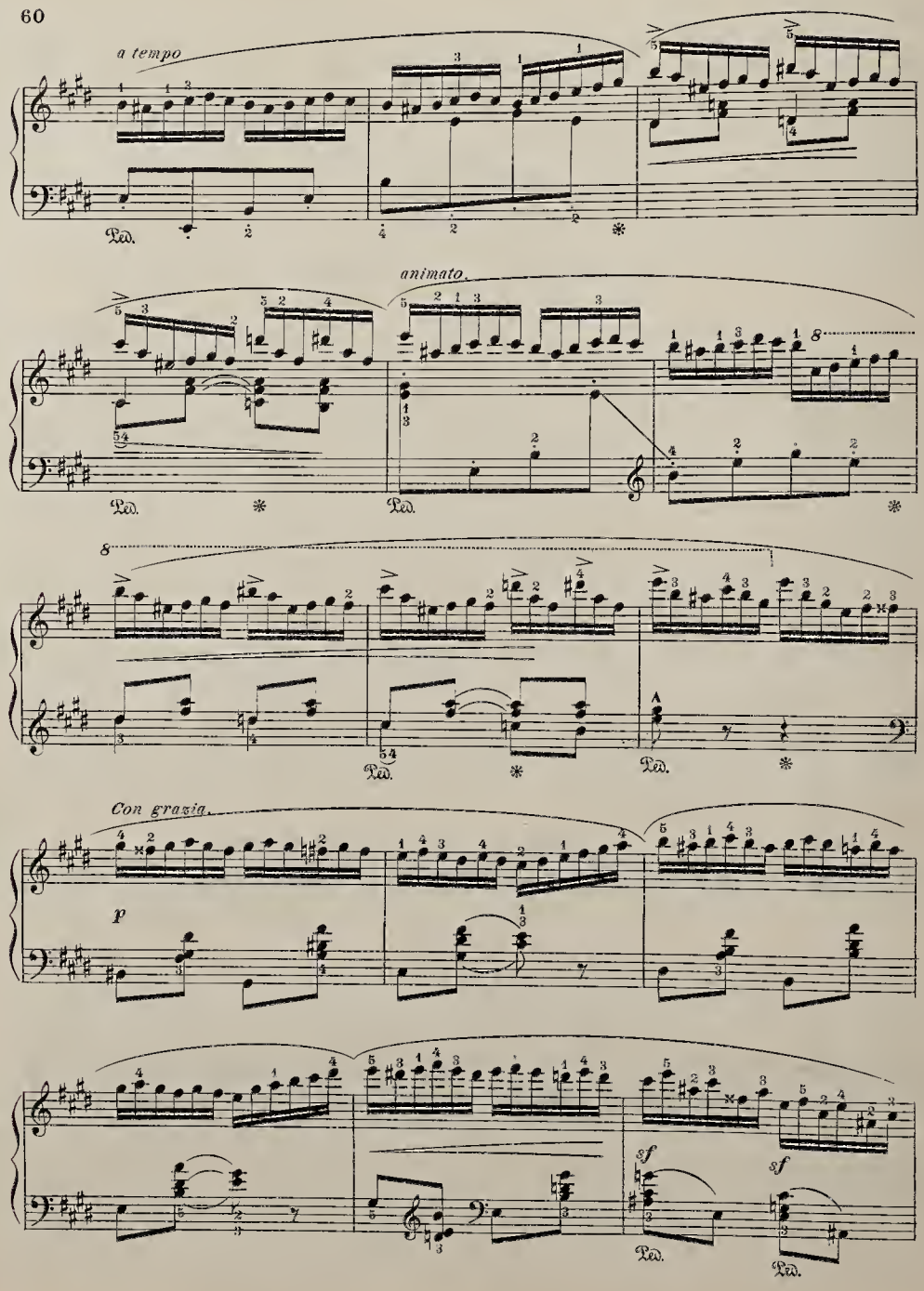

elegante.
p
l.h.

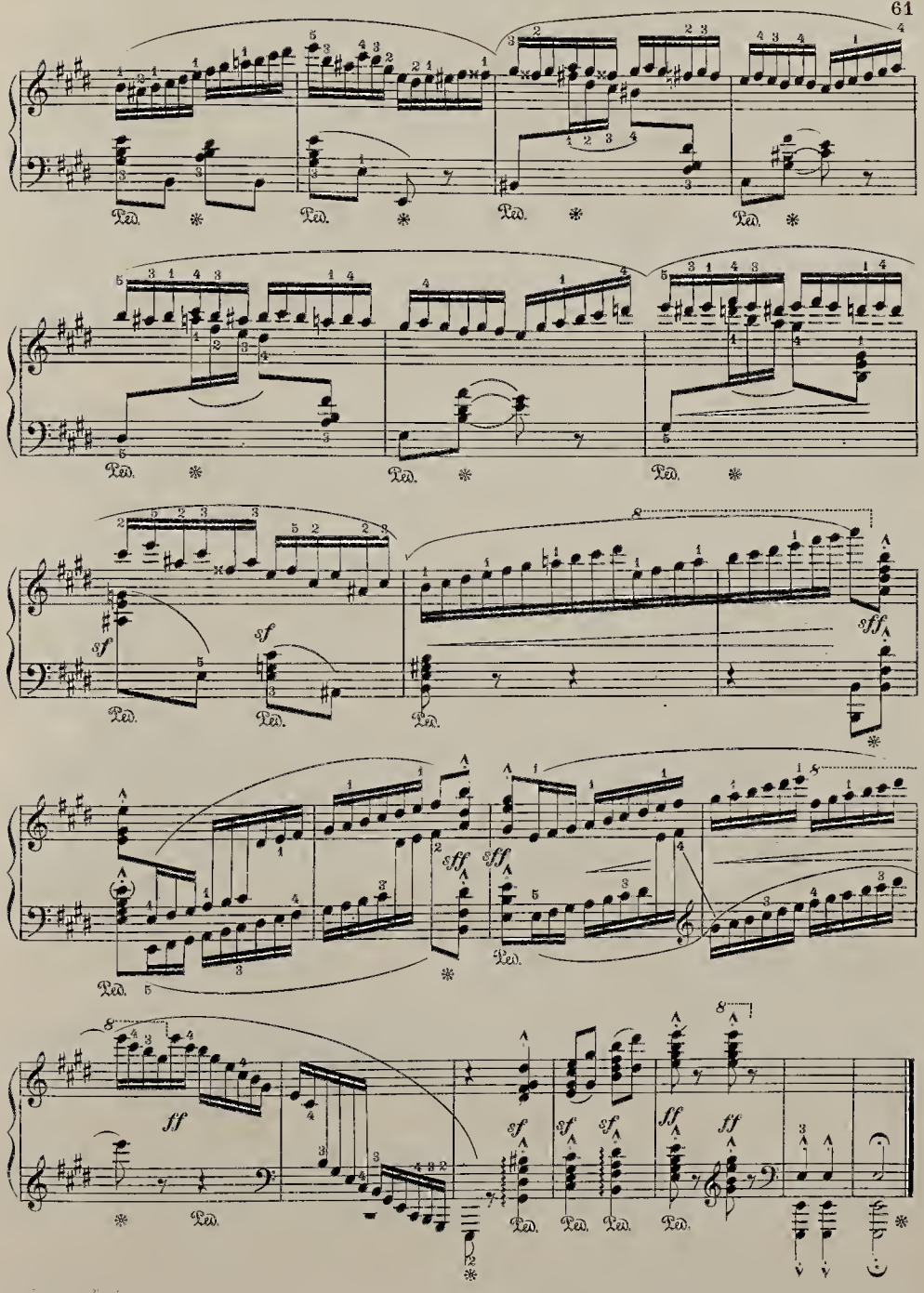

cresc.


8
f
Ped.
*


l.h.
Ped.
*

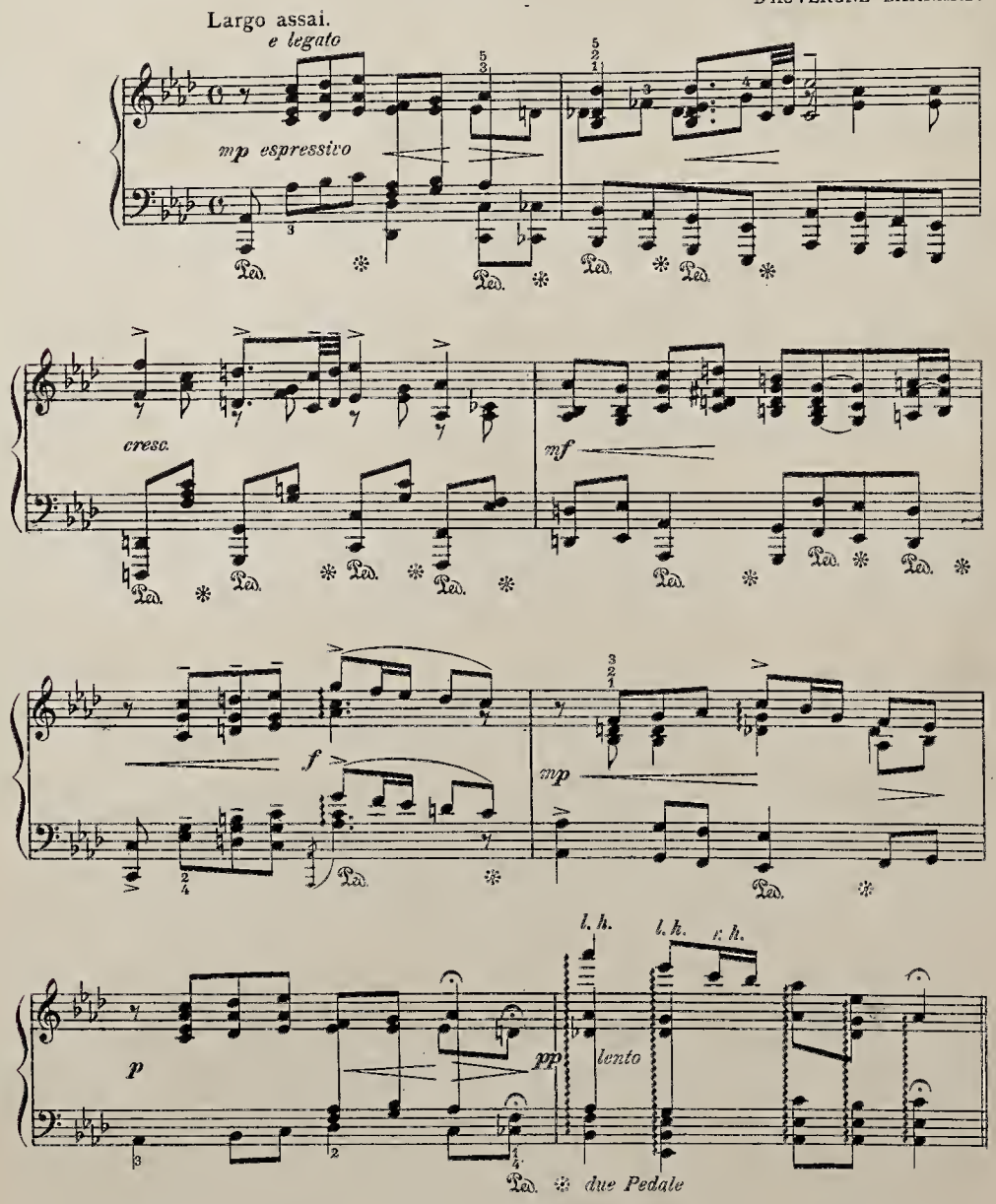

dimin.
rall.


a tempo
animato.
Con grazia.
p
sf
sf
Ped.


Ped.
sf
sff
ff
fff

Légende.

D'AUVERGNE BARNARD.



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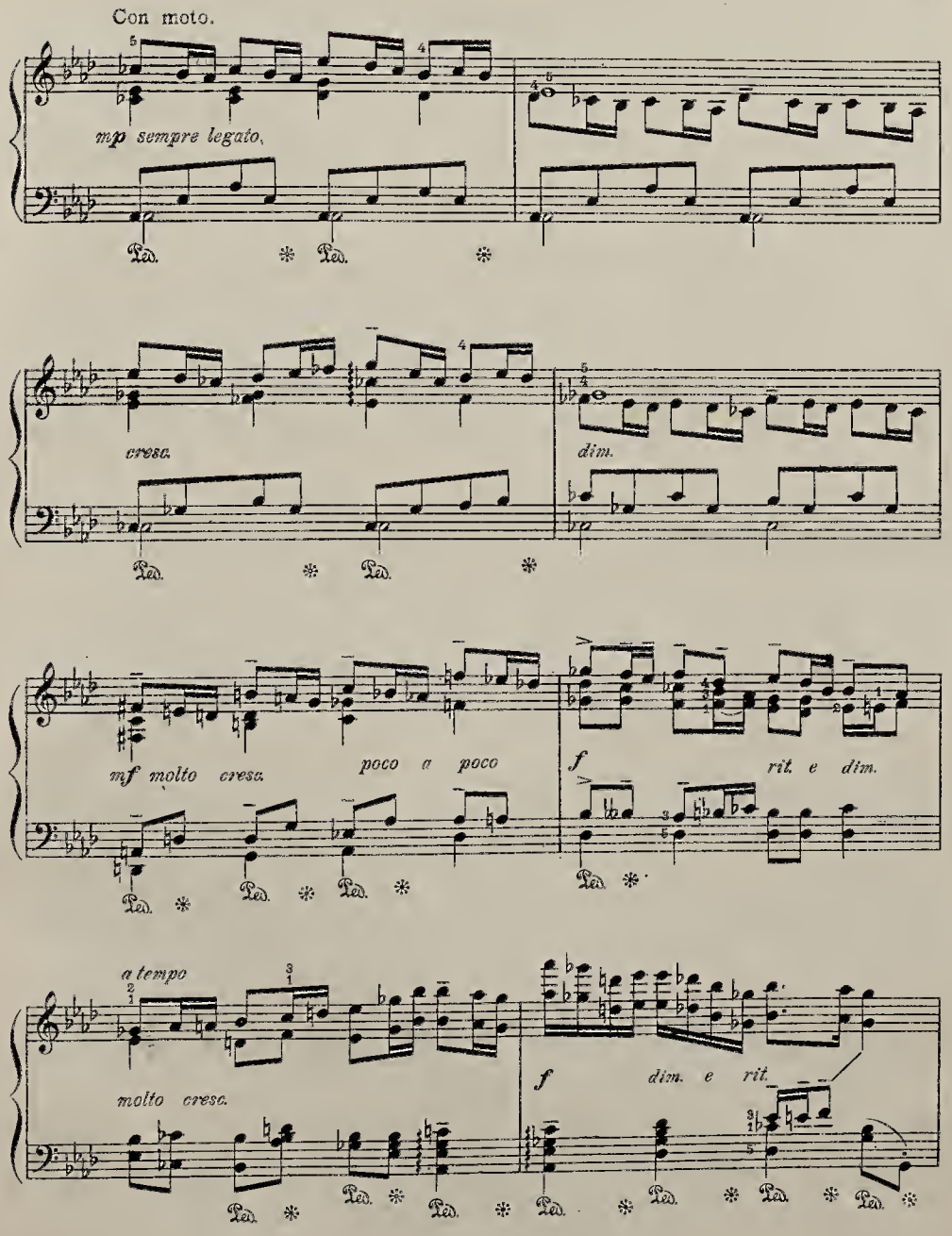
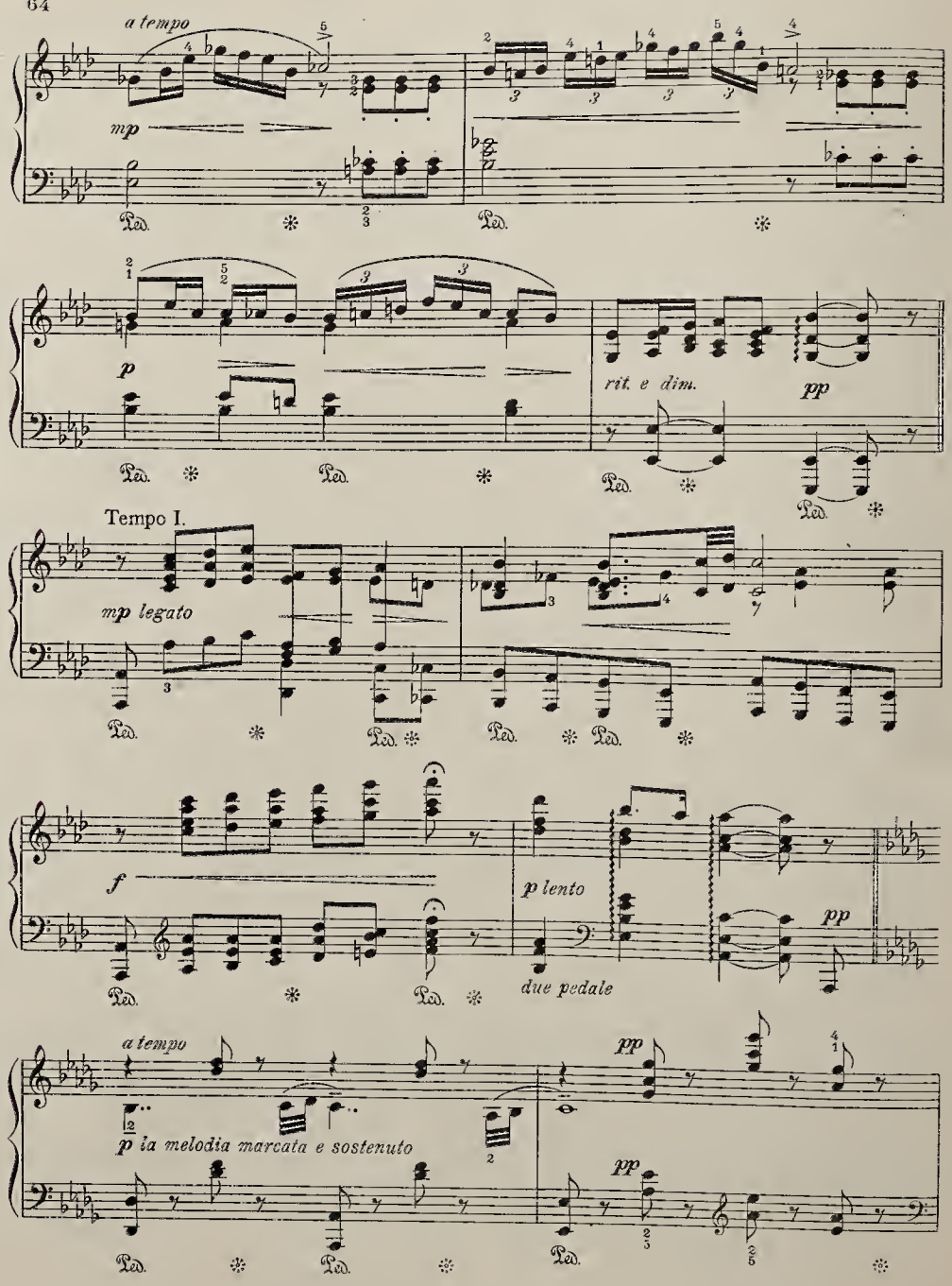
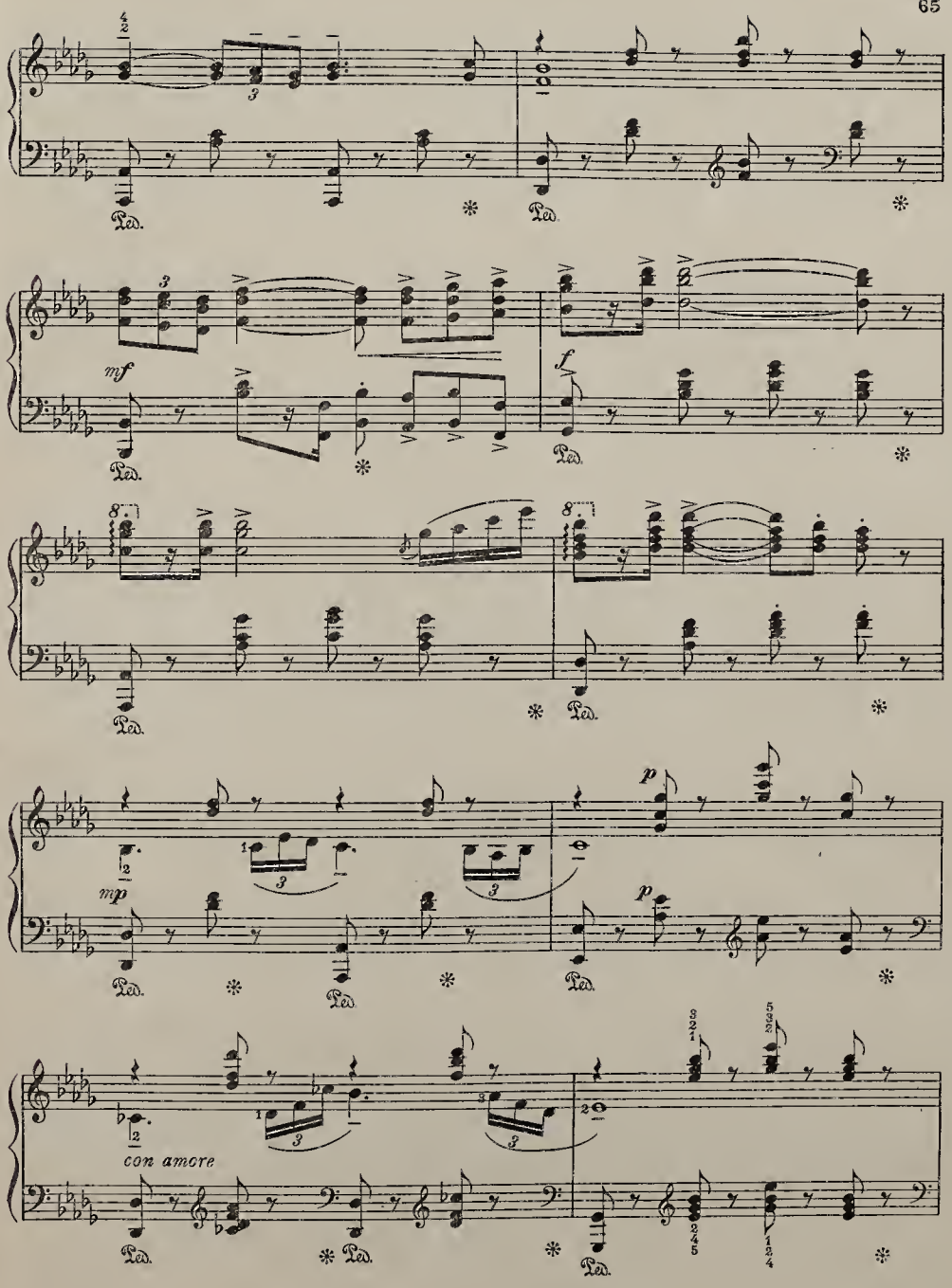
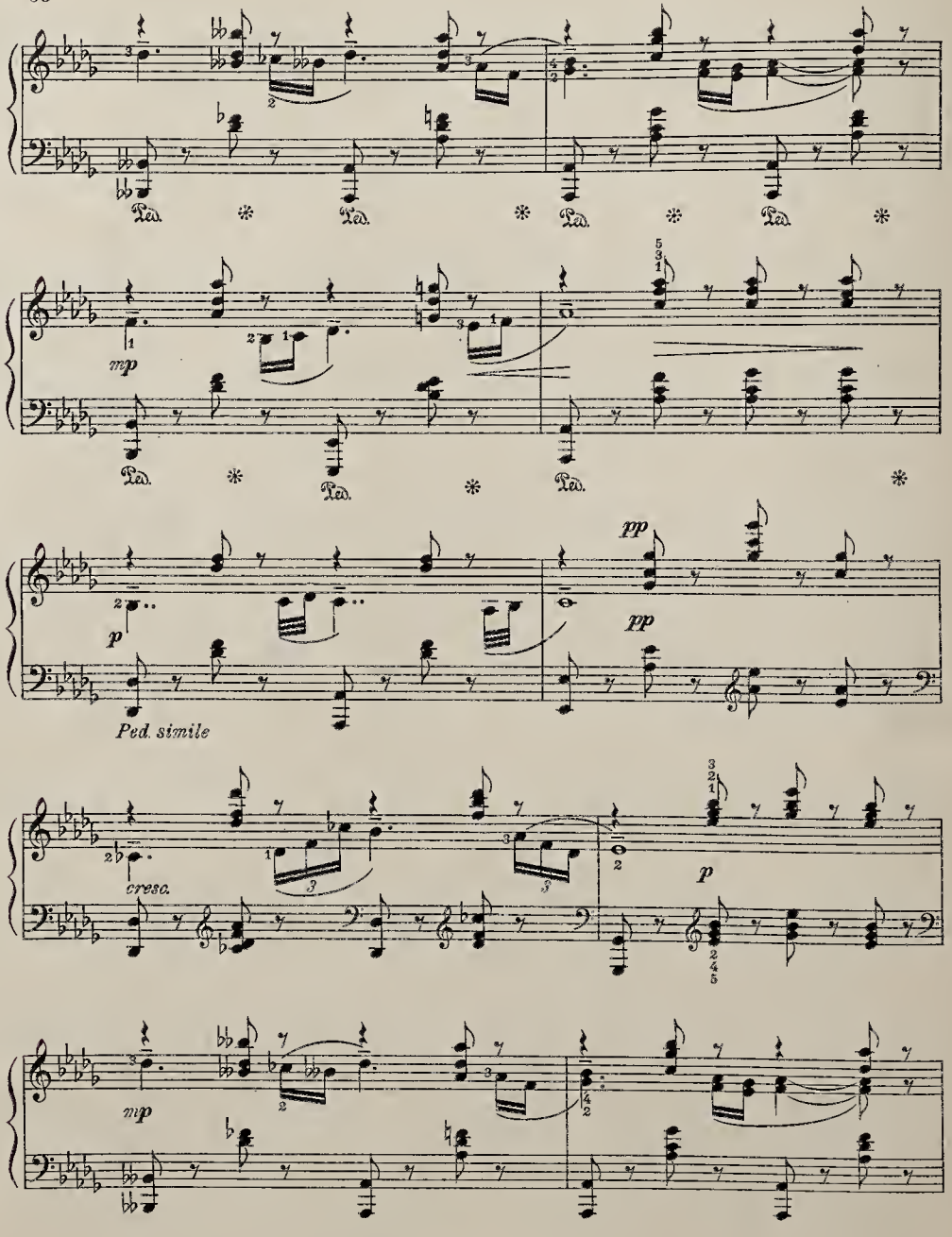
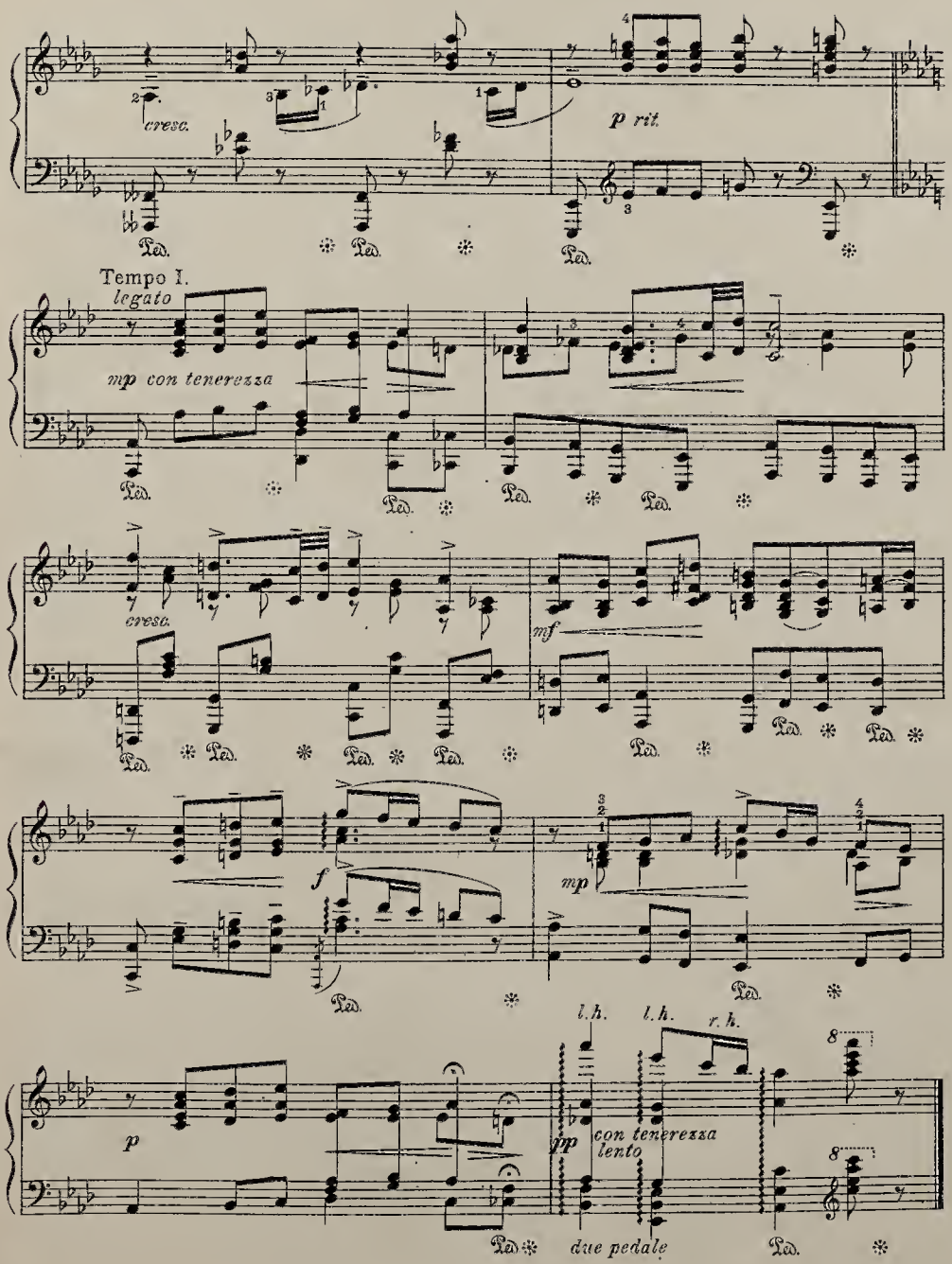
International Copyright Secured.


Con moto.
mp sempre legato.
cresc.
dim.
mf molto cresc.
poco a poco
f
rit. e dim.
a tempo
molto cresc.
f
dim. e rit.
Ped.


a tempo
mp
Ped.
p
rit. e dim.
pp
Tempo I.
mp legato
f
p lento
due pedale
a tempo
p la melodia marcata e sostenuto


mf
f
mp
p
p
con amore
Ped.

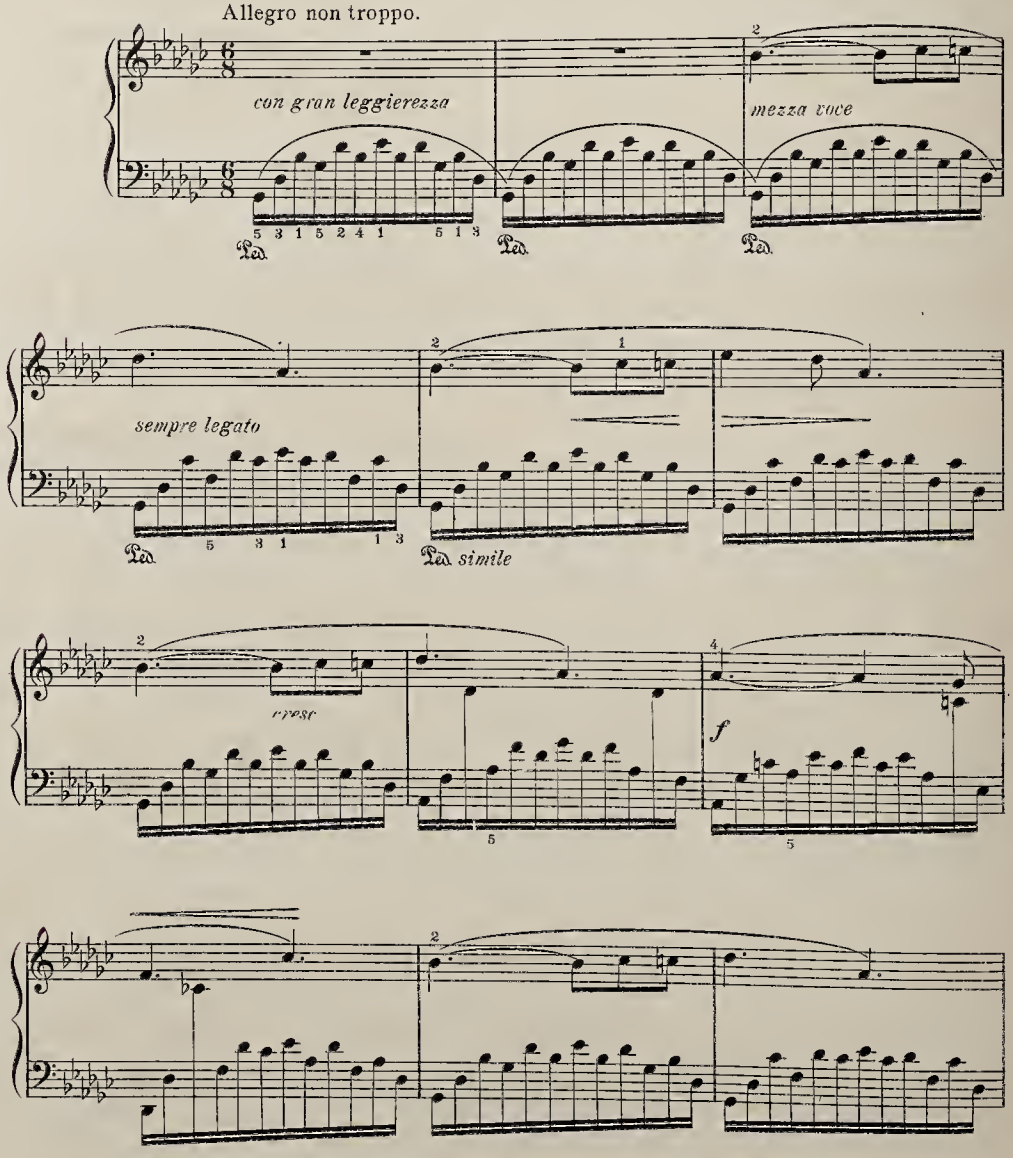

Ped.
mp
pp
p
Ped. simile
cresc.

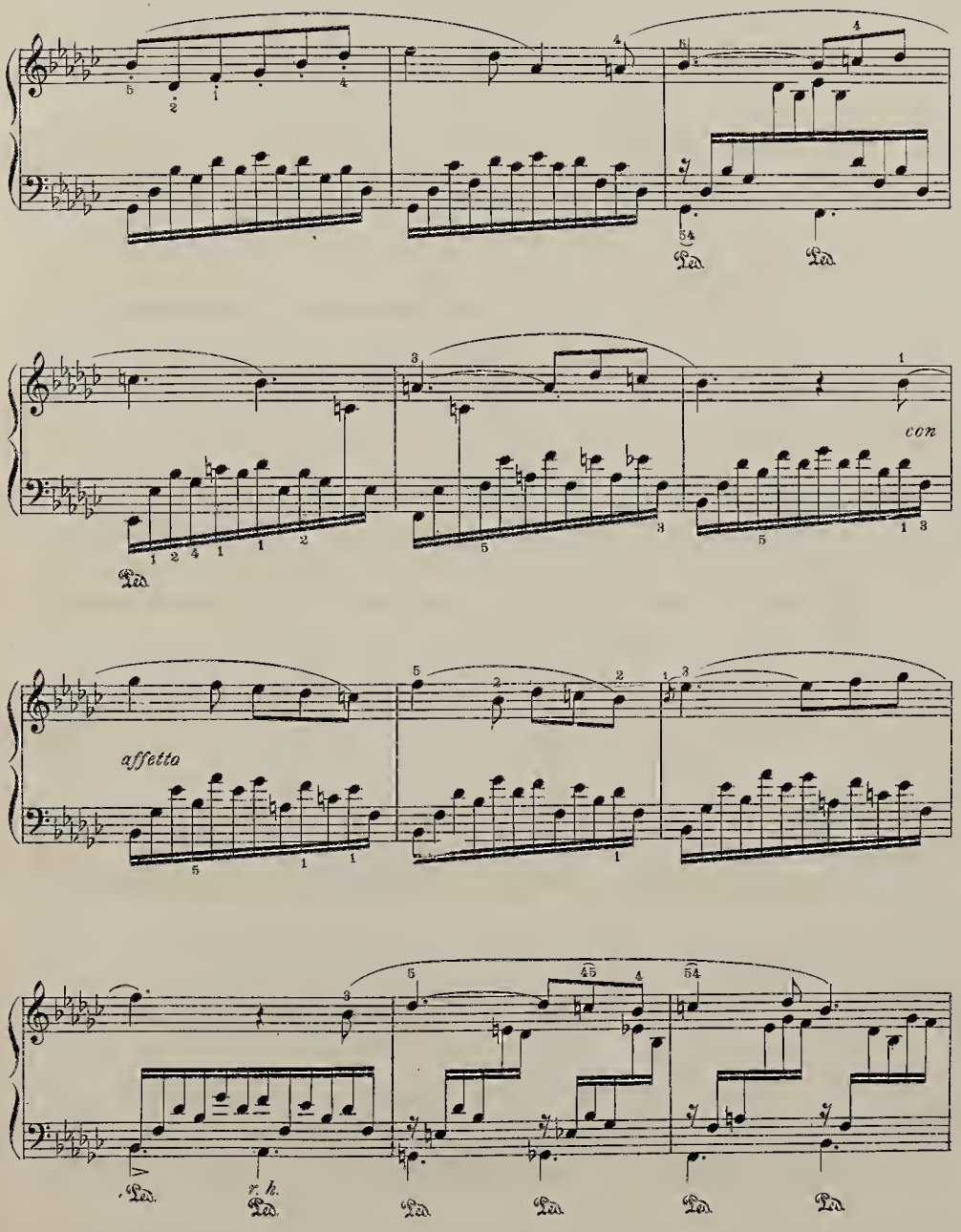

cresc.
p rit.
Tempo I.
legato
mp con tenerezza
cresc.
mf
f
mp
p
l.h.
l.h.
r.h.
pp con tenerezza
lento
due pedale
Ped.

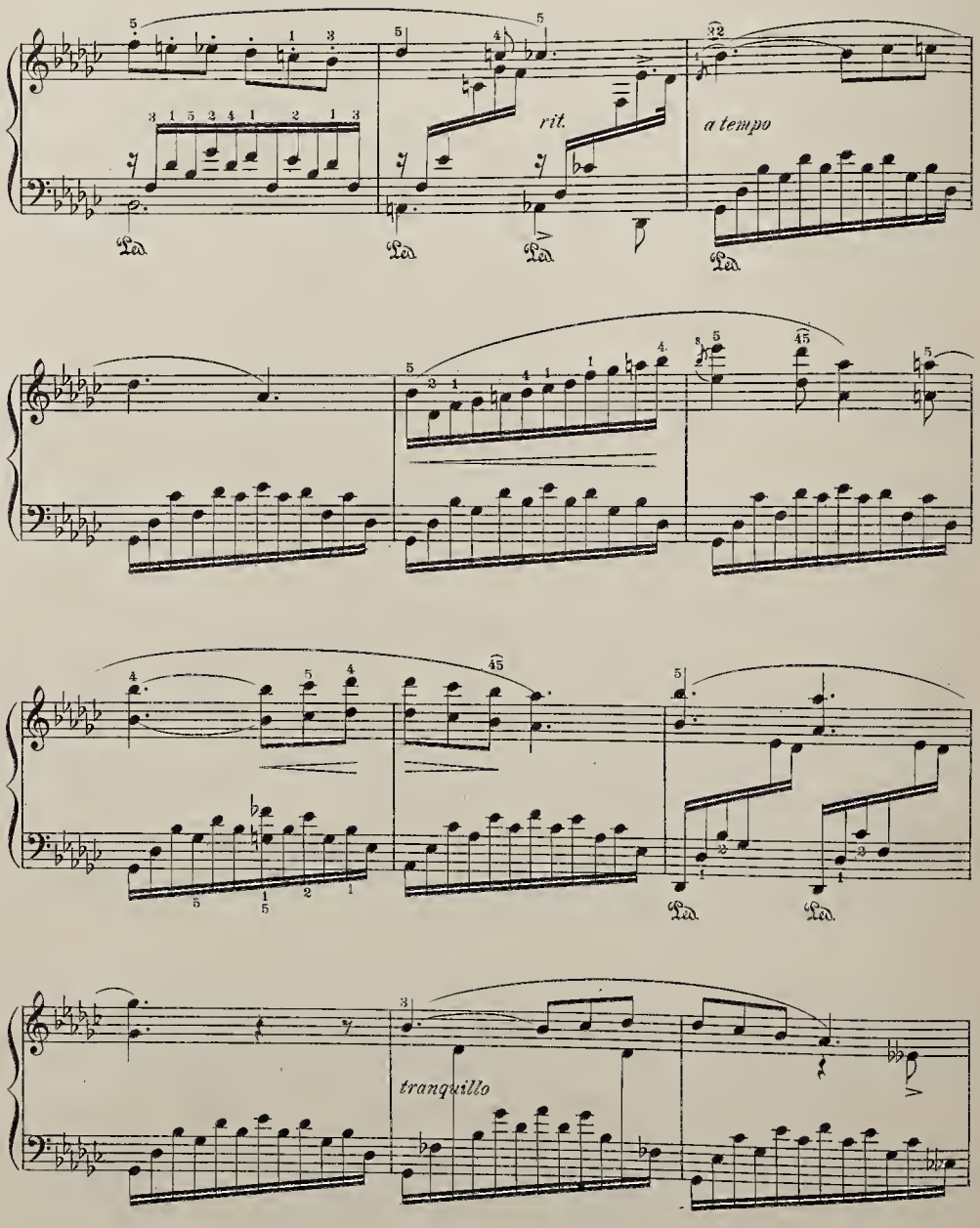
La Gondola.

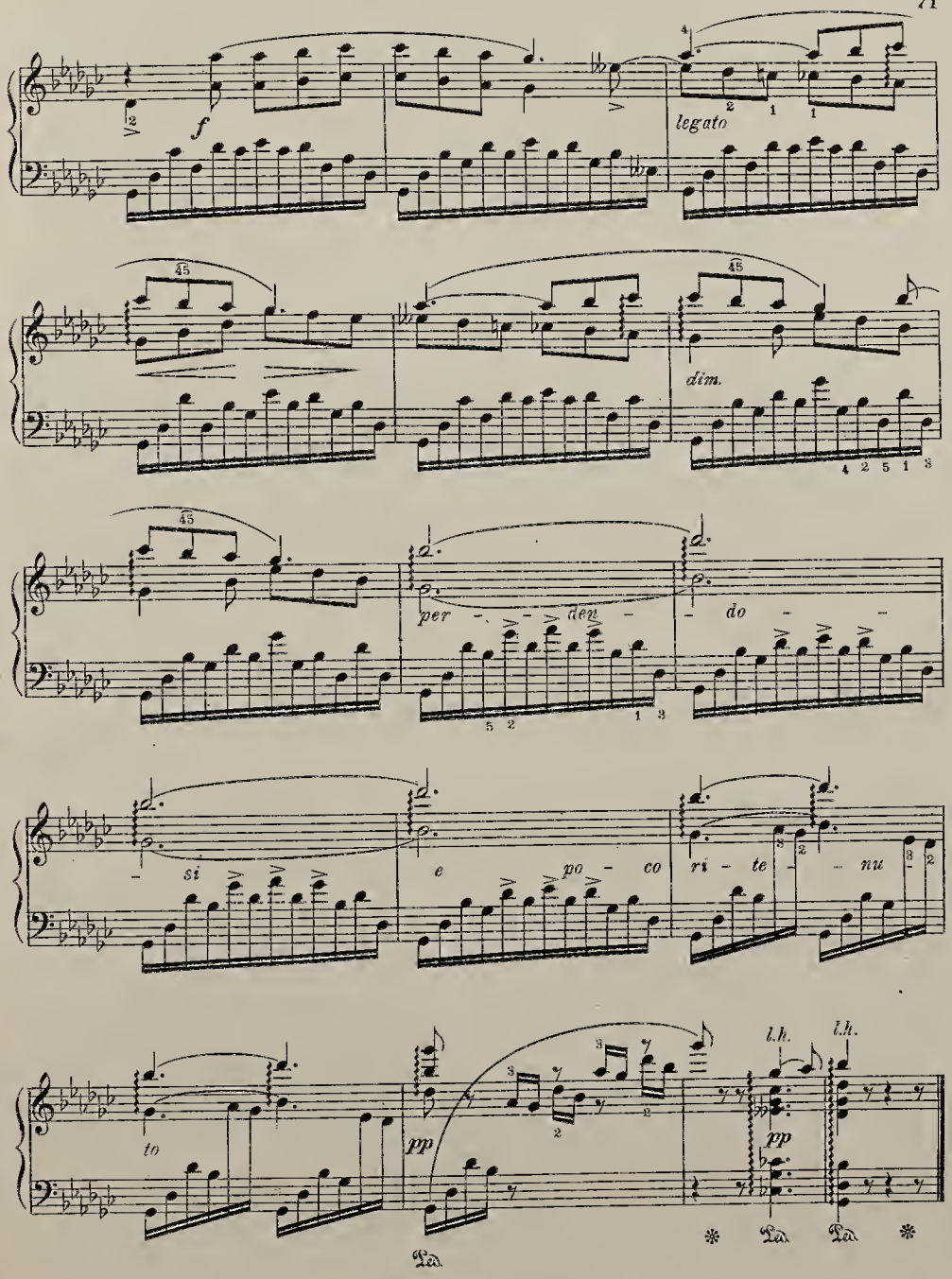
ETUDE.

ADOLPHE HENSELT, Op. 13, № 2.




con
affetto
r. h.

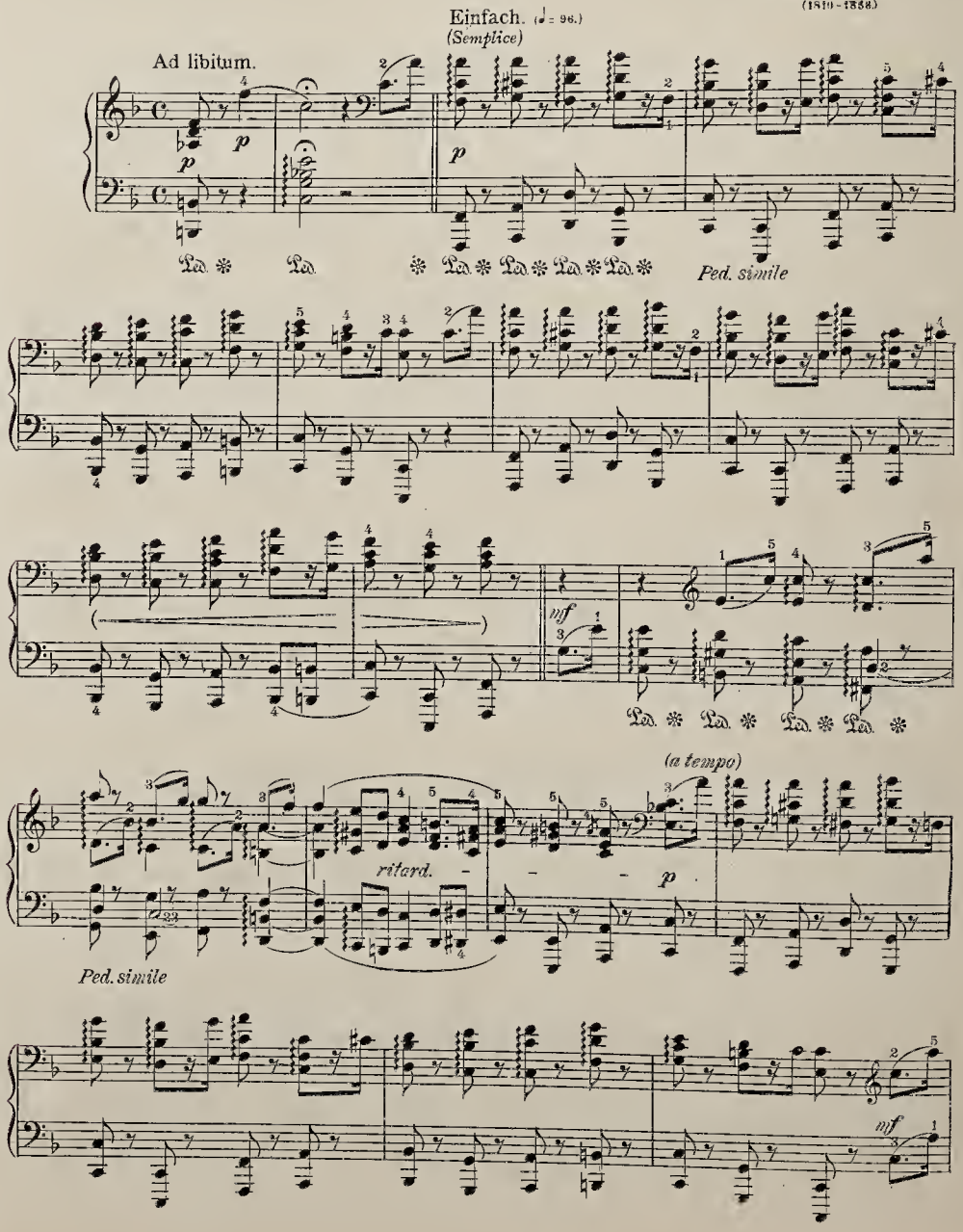

rit.
a tempo
tranquillo

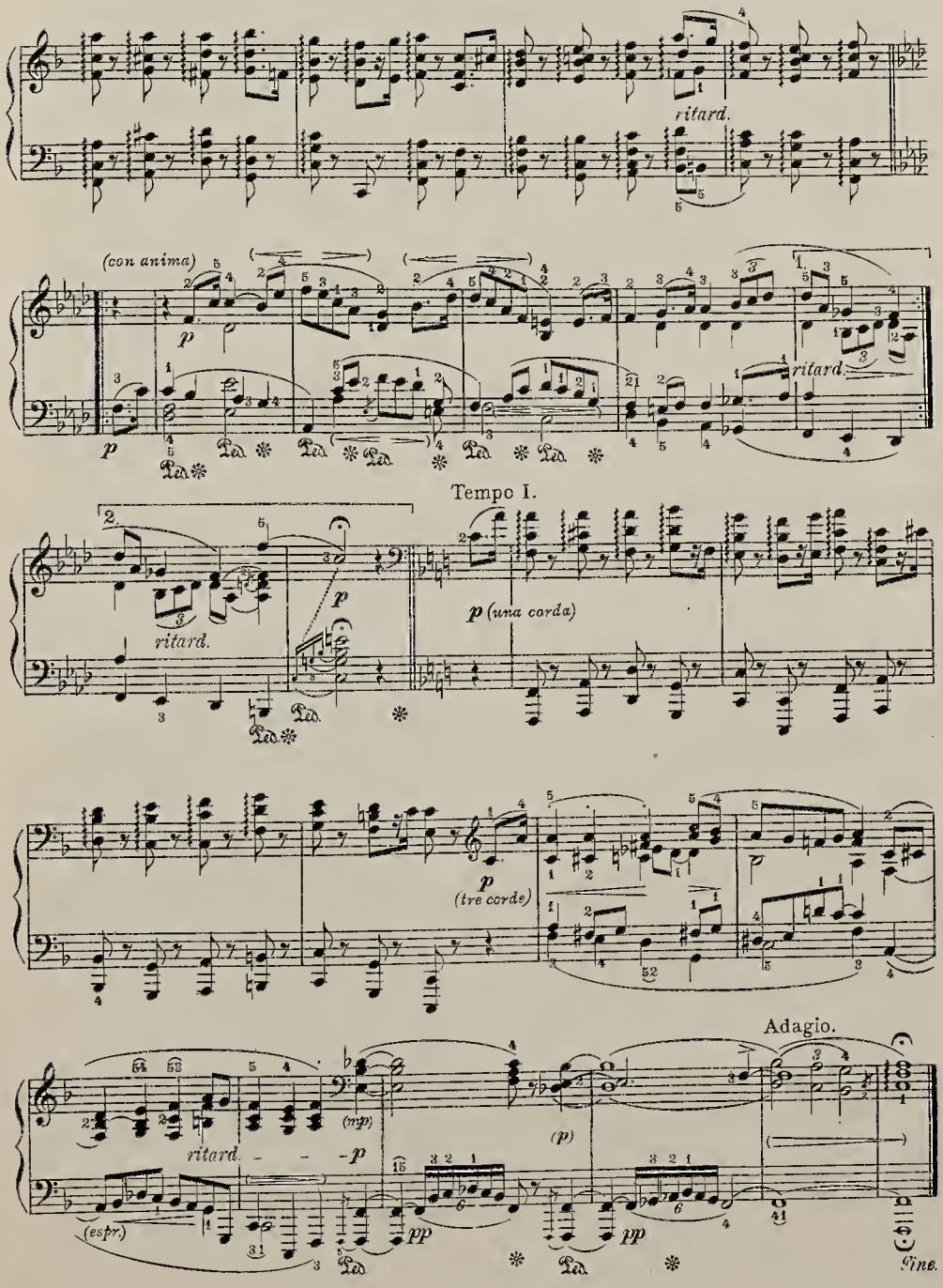

f
legato
dim.
per - den - do -
- si e po - co ri - te - nu
to
pp
l.h.
pp
l.h.

NOCTURNE

(Composed 1839.)

R. Schumann, Op. 23, №4.
(1810–1856)

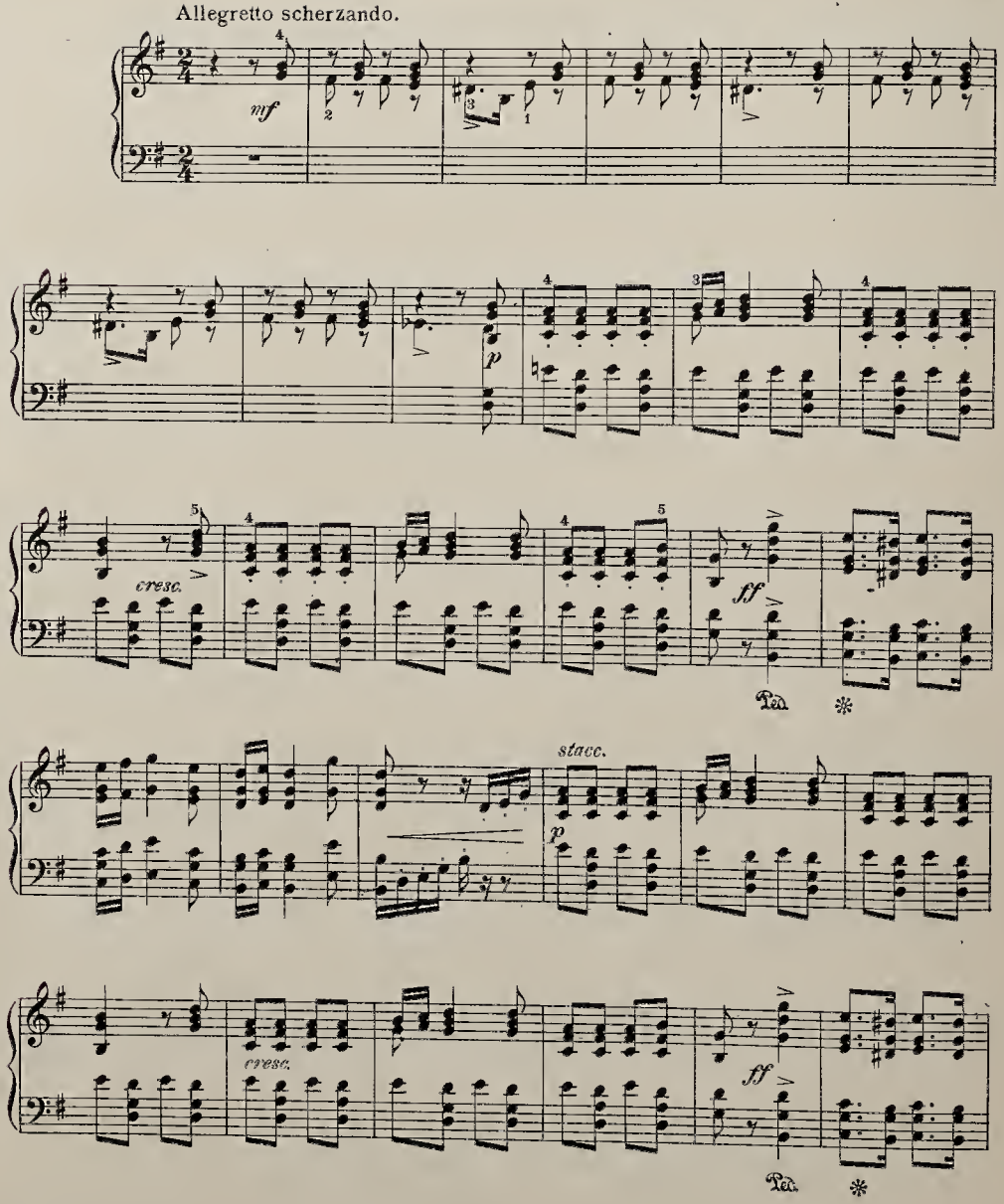


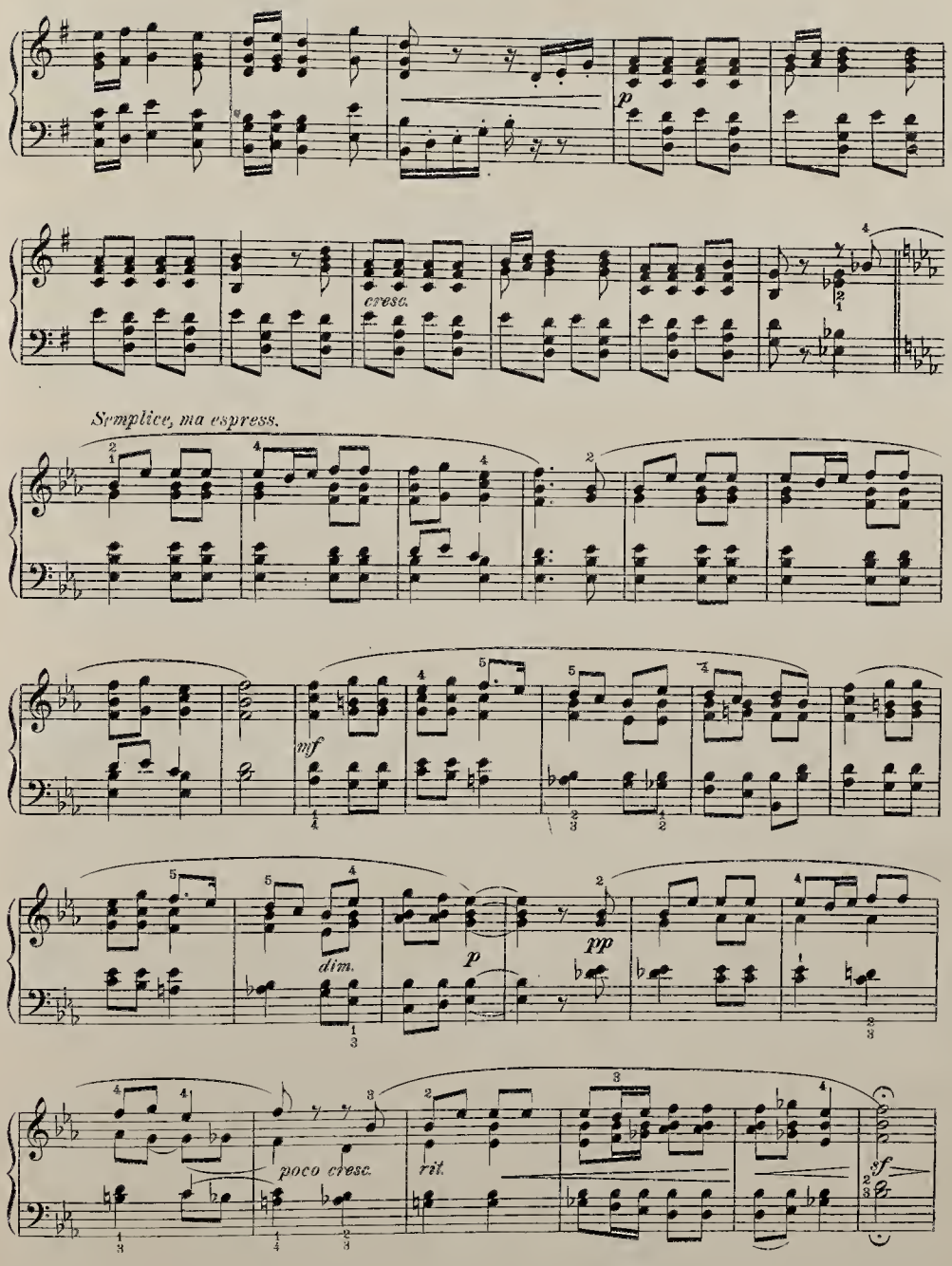

ritard.
(con anima)
p
ritard.
Tempo I.
p (una corda)
ritard.
p
(tre corde)
Adagio.
(mp)
ritard.
p
(p)
(espr.)
pp
pp
Fine.

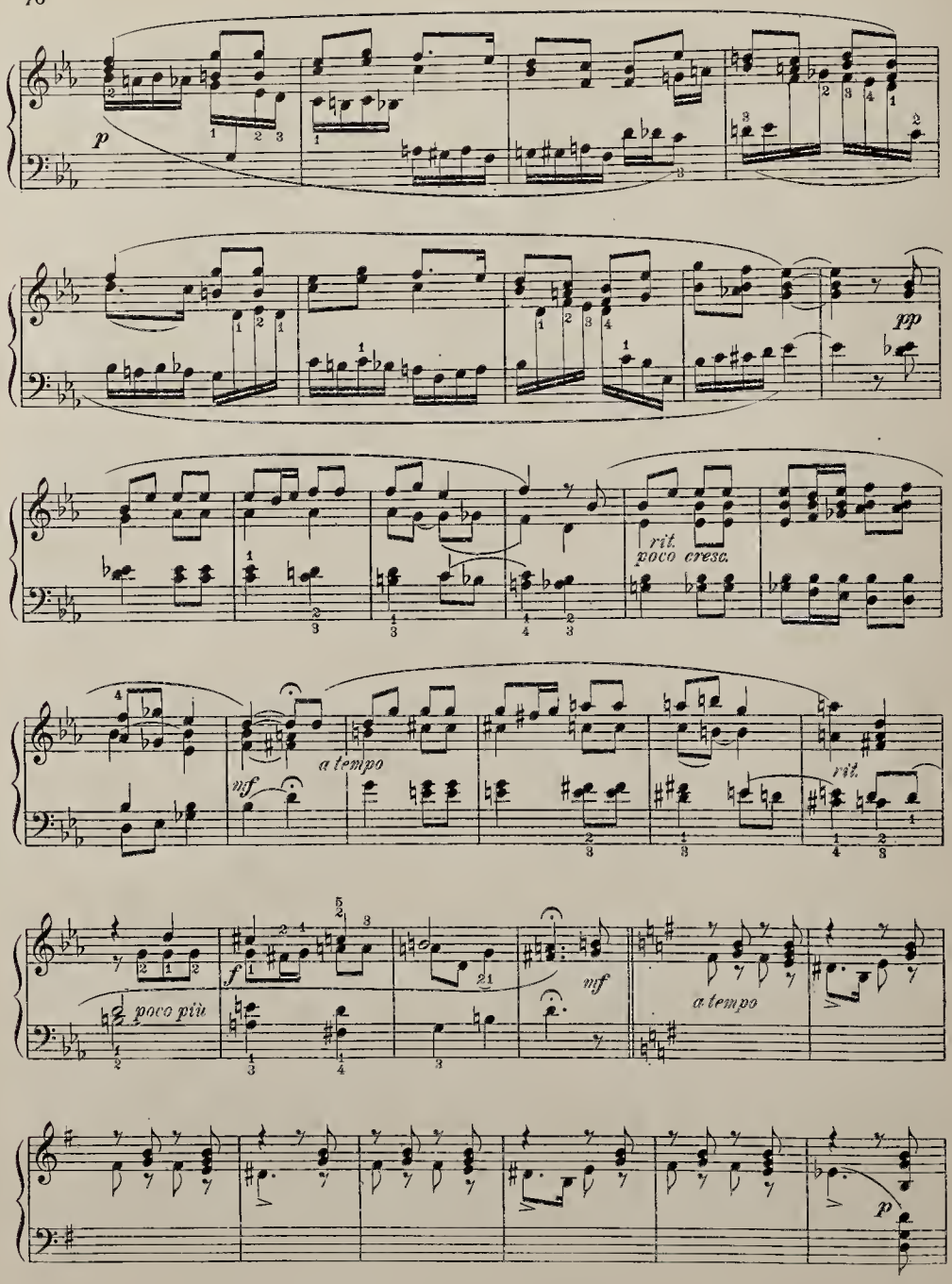
Humoresque.

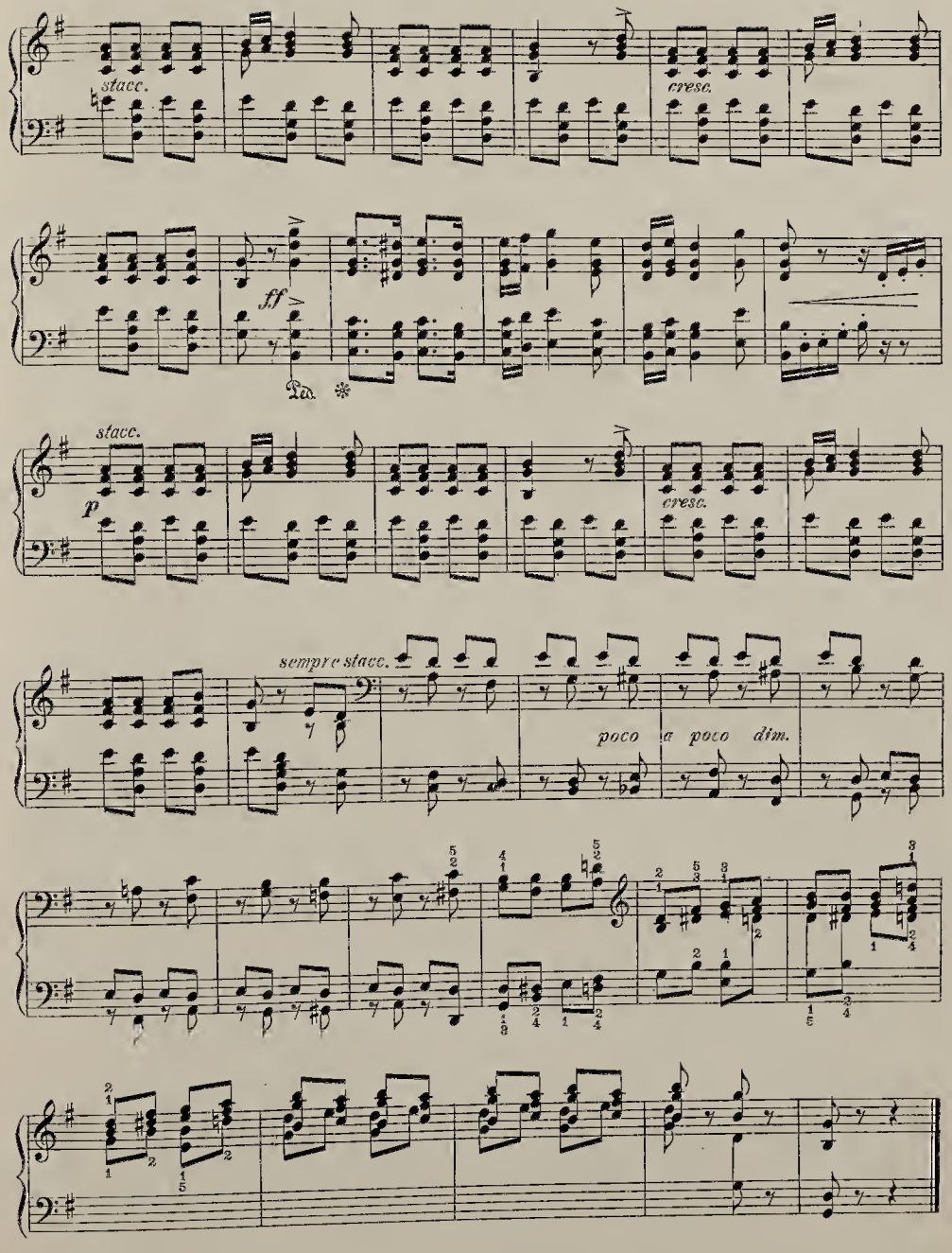
P. TSCHAÏKOWSKY, Op. 10, №2.

Allegretto scherzando.




p
cresc.
Semplice, ma espress.
mf
dim.
p
pp
poco cresc.
rit.
sf


p
pp
rit.
poco cresc.
mf
a tempo
rit.
poco più
f
mf
a tempo
p

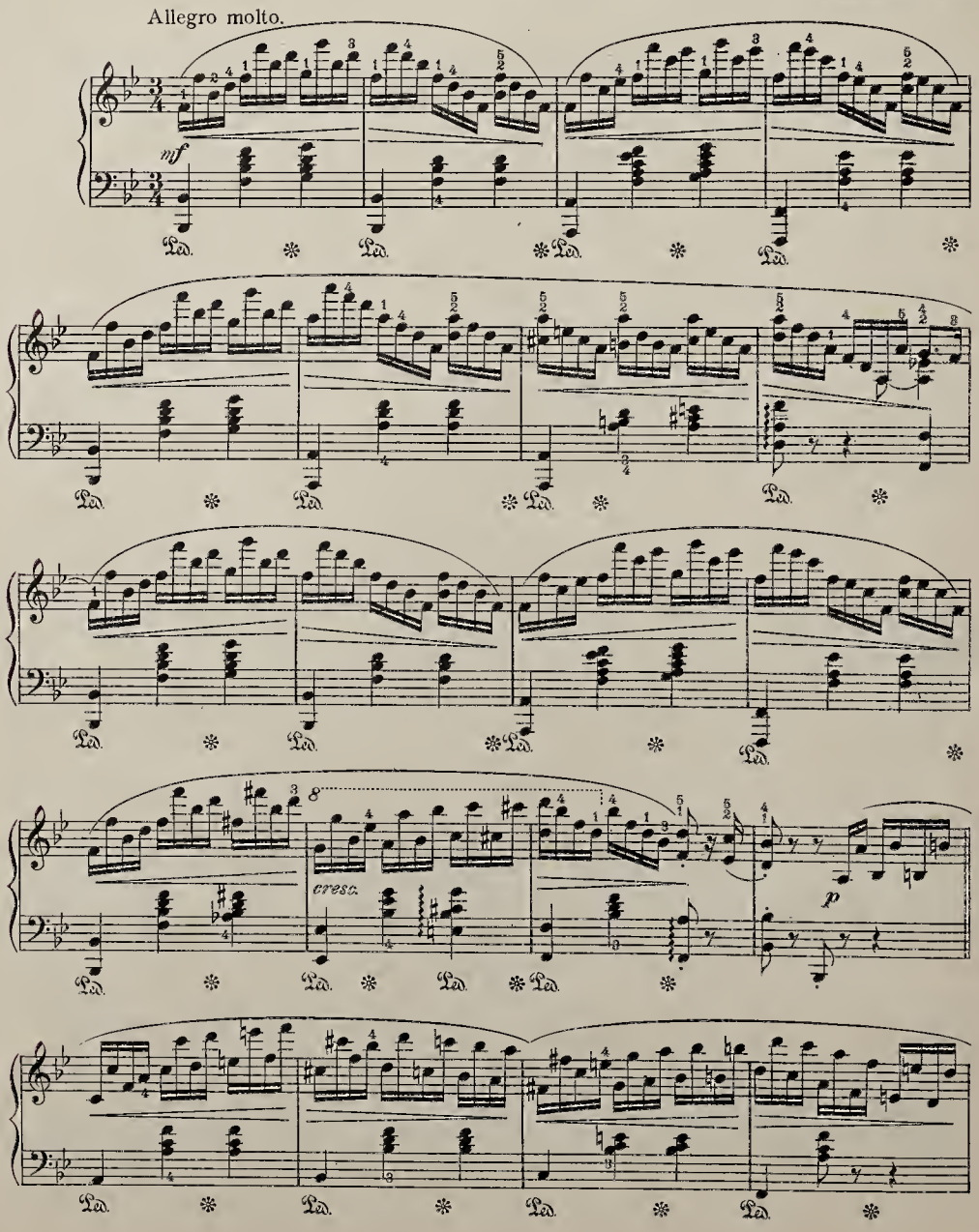

stacc.
cresc.
ff
Ped.
stacc.
p
cresc.
sempre stacc.
poco a poco dim.

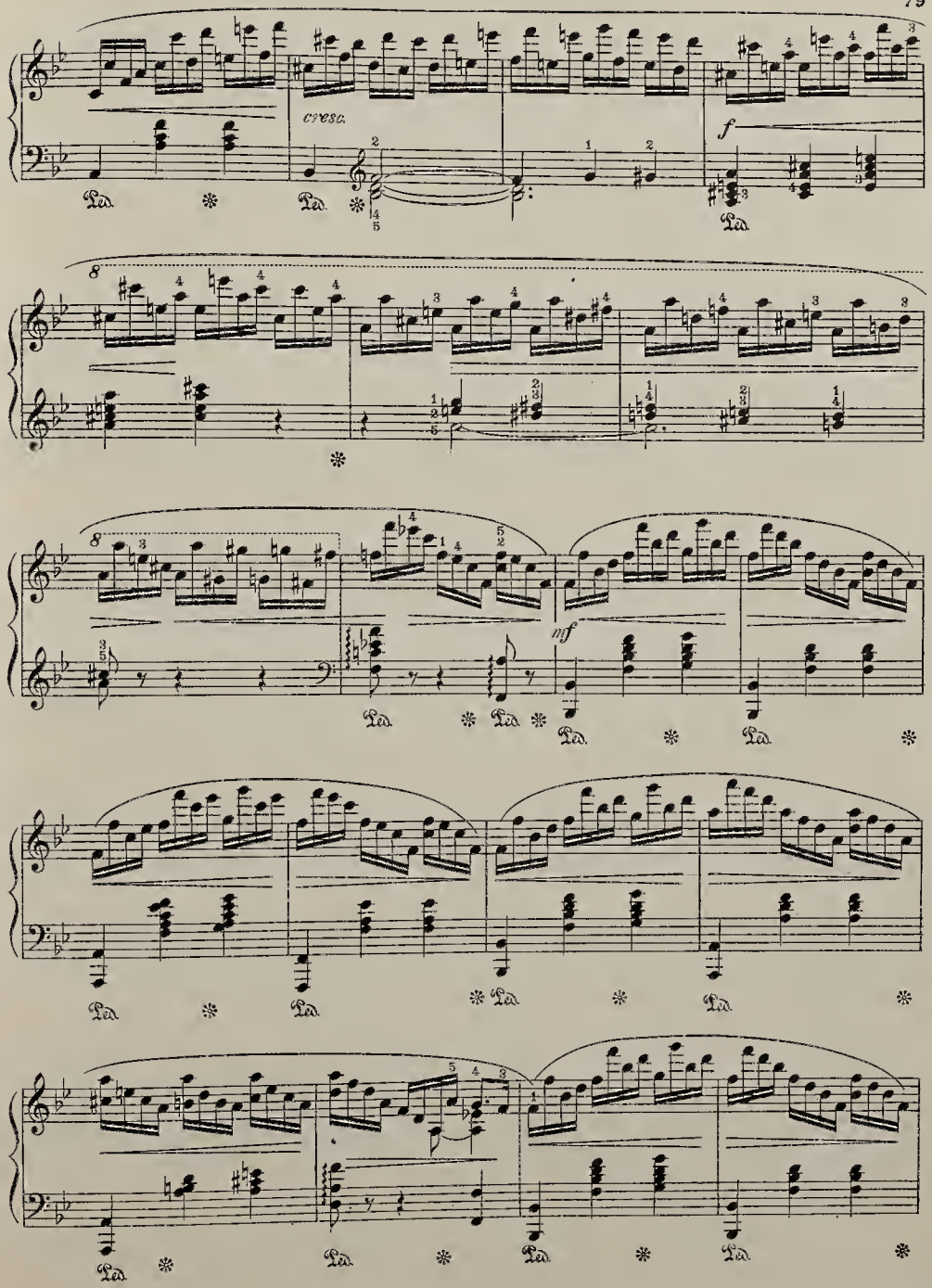
Le Ruisseau.

(THE RIVULET.)

Valse Etude.

H. A. Wollenhaupt, Op. 25.

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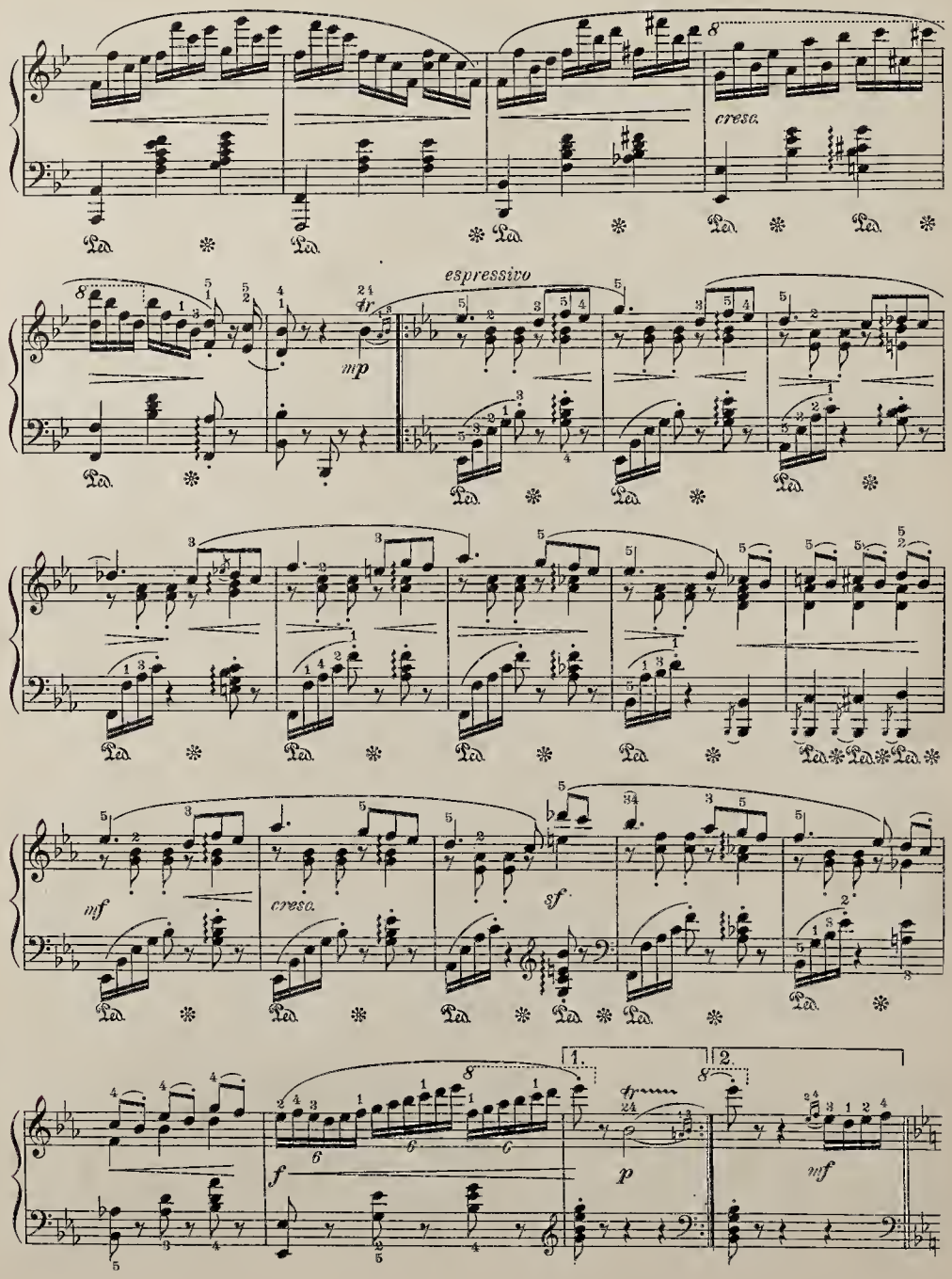
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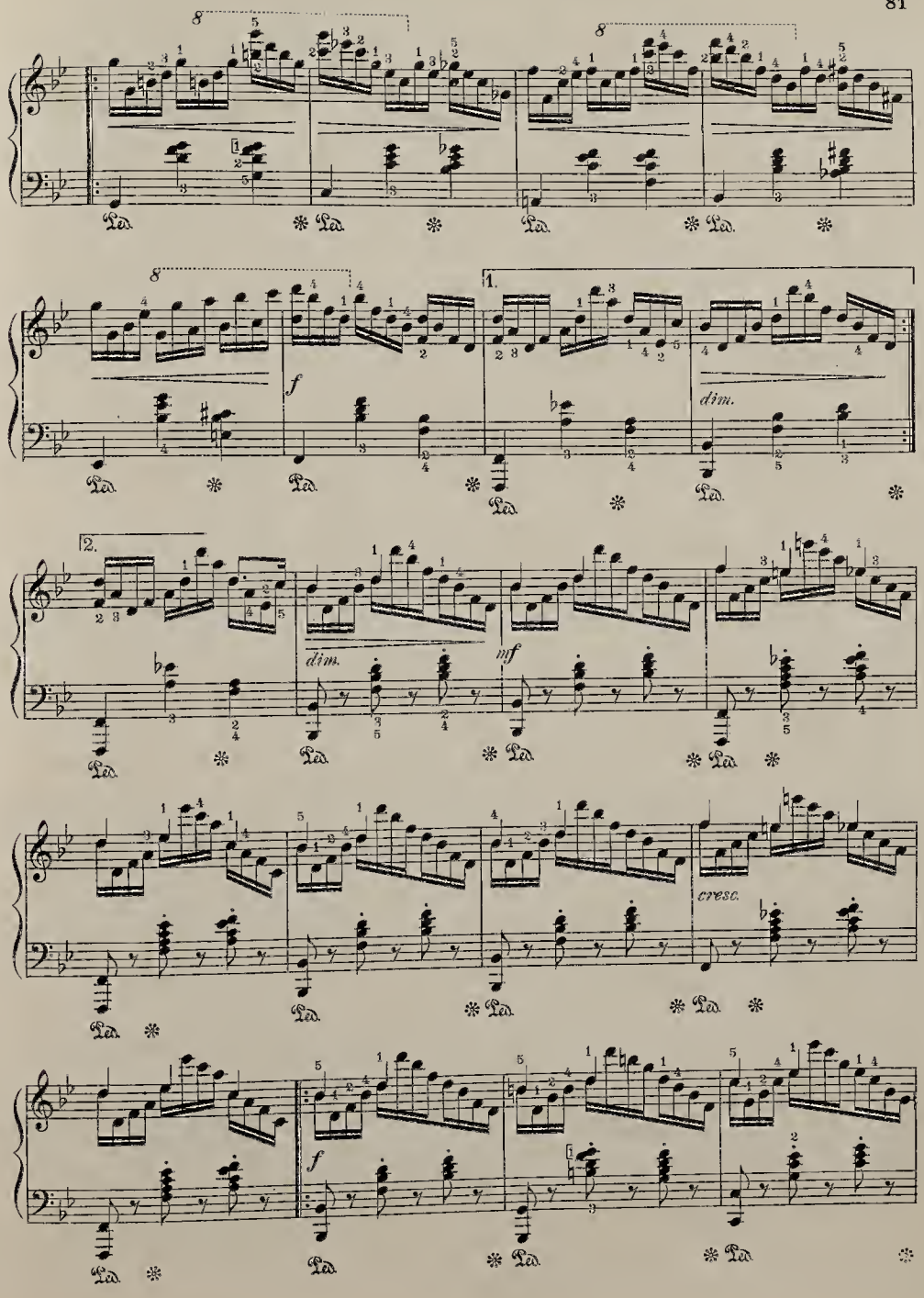
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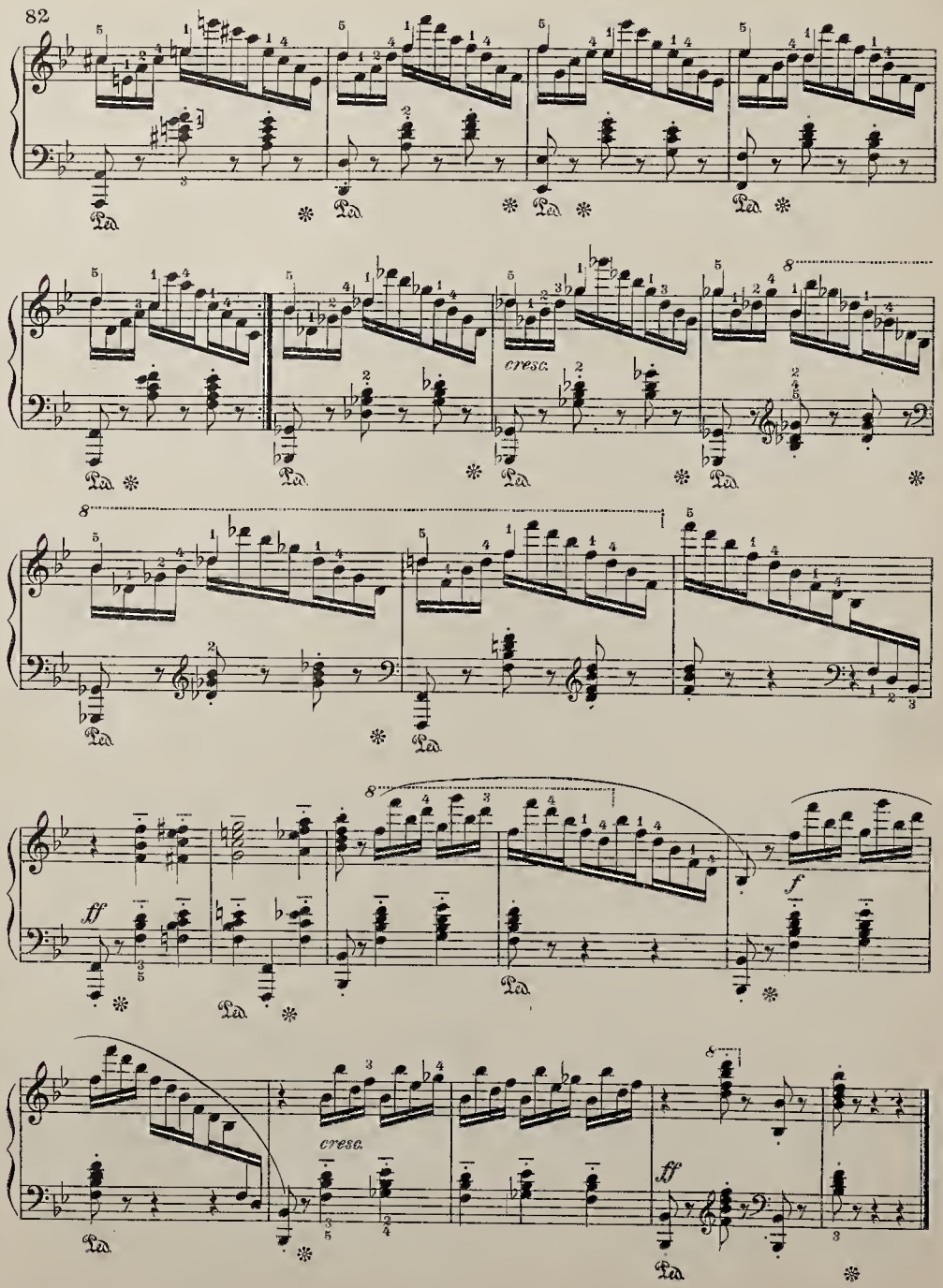
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